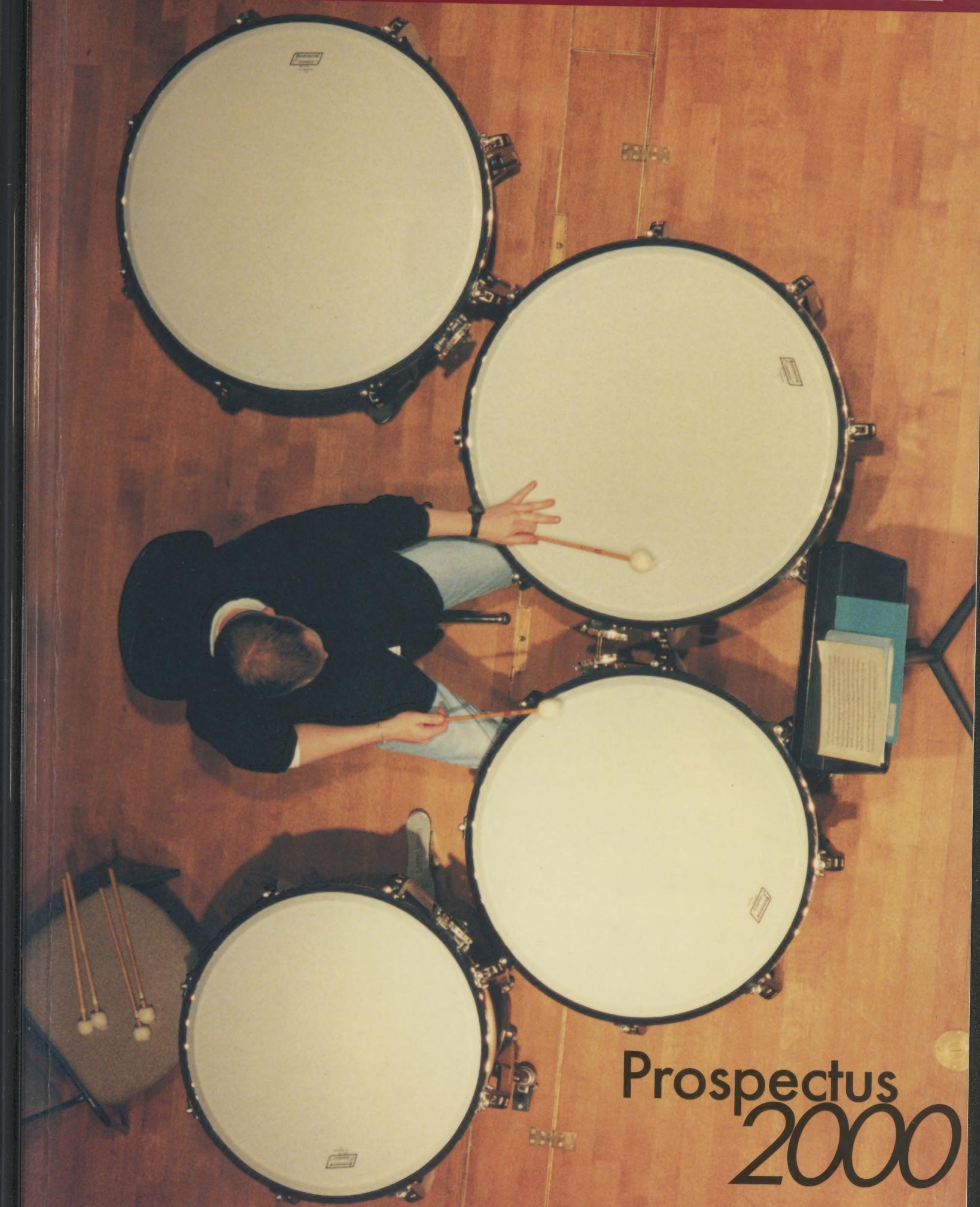


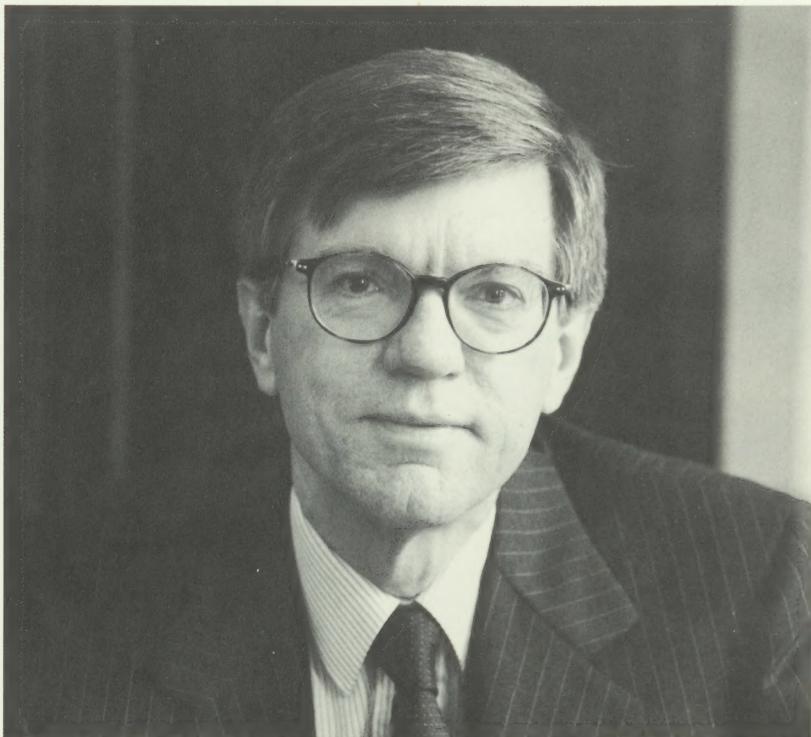


ROYAL ACADEMY OF MUSIC



Prospectus
2000

Message from the Principal



The Royal Academy of Music has been remarkably successful in producing generations of leading soloists, chamber and orchestral musicians, conductors, singers and composers. However, we have no intention of resting on our laurels: outstanding new teachers are regularly recruited; the curriculum is constantly reviewed and updated, new courses introduced and the latest technology applied; we try to react quickly to – and to anticipate – changes in the profession.

The Academy is a cosmopolitan place, proud of its traditions and proud of its unique atmosphere which is not only warm and welcoming but buzzing with excitement. It is a very happy place in which one studies the whole art of music whilst preparing for the rigours of the profession.

Many prospective students will be faced with choices: university or conservatoire? Which conservatoire? London or elsewhere? I urge you to attend the Academy Open Days, try to arrange consultation lessons with our professors, talk to current students, get the feel of the place. We have tried very hard to ensure that this Prospectus accurately reflects what happens at the Academy, but please do come and see for yourself. You will be very welcome.

Curtis Price

Contents

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ROYAL ACADEMY OF MUSIC

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Photograph by Tim Graham

Patrons

Her Majesty The Queen

Her Majesty Queen Elizabeth The Queen Mother

President

Her Royal Highness The Duchess of Gloucester GCVO

Principal

Curtis Price AM, PhD, Hon RAM, FKC

Vice-Principal and Director of Studies

Jonathan Freeman-Attwood

BMus, MPhil, Hon RAM

Director of the Junior Academy

Jonathan Willcocks MA, Hon RAM

Director of Finance and Personnel

Jan Whitehouse

CIPFA, MILAM, MIM, Hon FRAM

Director of Development

Peter Shellard BA, Hon FRAM

Heads of Departments

David Strange FRAM

(Strings)

Sebastian Bell FRAM, Hon RCM
(Woodwind)

John Wallace OBE, MA, FRAM
(Brass)

Kurt-Hans Goedicke Hon RAM
(Timpani & Percussion)

Christopher Elton FRAM
(Keyboard)

Mark Wildman FRAM, FRSA
(Voice)

Mary Hammond FRAM
(Musical Theatre)

To be appointed
(Composition & Contemporary Music)

Graham Collier OBE, Hon RAM (Jazz)

Jeremy Summerly MA, MMus, ARAM
(Academic Studies)

Laurence Cummings MA, ARCM, FRCO
(Historical Performance)

Undergraduate Course Tutors

Timothy Bowers BMus, DPhil, ARAM

(Tutor & Academic

Co-ordinator of BMus Studies)

Ruth Byrchmore BMus, MMus, ARAM
(Tutor in BMus Studies)

Postgraduate Course Tutors

Amanda Glauert MA, PhD, ARCM
(MMus Course)

Frank Wibaut ARCM, Hon RAM
(Postgraduate Performance
Course)

Michael Allis PhD, MMus, BMus
(Assistant Postgraduate Tutor)

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Financial Controller

Michael Cherry FCCA

Press & Publicity Officer

Peter Craik MA, MSc

Academic Year 2000-2001: 18th September 2000 - 29th June 2001



Jonathan Freeman-Attwood BMus, MPhil, Hon RAM

Studied at University of Toronto and Christ Church, Oxford; Healey Willan Scholarship for research and performance, 1985. MPhil in 17th-century consort music and the symphonies of Bruckner. Writer, recording producer, broadcaster for BBC and reviewer for Gramophone. Trumpeter – solo recitals, orchestral, ensemble work, recordings and broadcasts. Academic Studies lecturer at the Academy from 1988, GRSM Tutor 1990-1. Artistic Director, ‘Purcell at the Academy’, 1995. Dean of Undergraduate Studies 1991-5. Vice-Principal and Director of Studies since 1996.

Introduction

The Royal Academy of Music is Britain's senior conservatoire and one of the oldest institutions in the world for advanced musical training. Since it was founded in 1822, the Academy's reputation for performance and composition has never been more excitingly realised than in the present day. The emphasis of training at the Academy is simple: to prepare students for a successful professional career in music as the demands of the outside world dictate. Making a viable living as a performer or composer requires a versatility and resourcefulness as never before. The Academy offers courses and facilities which enable students to explore ways of extending the musical world beyond its present confines.

The focal point of work is the Principal (or 'major') study and, for a student to thrive, he/she needs a teacher of the front rank. The following pages list the distinguished resident teachers at the Academy, as well as our visiting professors, consultants and 'International Chairs' who visit regularly. We take great care to match the right student with the right teacher (see consultation lessons, page 34). Each faculty also prides itself on delivering orchestral, chamber, 'historical', contemporary, jazz and media-music training at the highest level. In the majority of cases, ensemble playing of every description constitutes a significant part of any professional career. Students are therefore expected and encouraged to perform on a regular basis both inside and outside the Academy.

We seek to develop the talents and aptitudes of all our students as soon as they are accepted. Individual syllabuses are supervised by the Vice-Principal, who works closely with the Heads of Studies and Course Tutors on the needs of all students. We also have a

professional counsellor who is a member of the counselling team of King's College London. In these ways we are able to monitor the artistic and professional development, as well as the personal welfare, of all our students.

Above all, students enjoy an atmosphere which is friendly and purposeful. As an international community of 550 students, including over 200 postgraduates, we flourish in an environment where almost 50 different countries are represented. Many students pursue an exchange programme during the course of study, facilitated by the Academy's close links with leading institutions in Europe, North America and Australia.

The balanced development of technical excellence, intuitive musicianship and an enquiring mind is central to the Academy's mission of giving every student the best possible chance of becoming an articulate and informed musician. In this way our courses demand that students not only absorb established techniques and attitudes but learn to think for themselves in preparing for a rewarding and productive career – as well as understanding that the study of music and its interpretation are the life-long task of an aspiring artist.

The Academy maintains a collaboration of prime importance with King's College London. The partnership of two internationally renowned institutions allows students to draw on the considerable expertise and resource of each other. This has resulted in two courses unique of their kind, the BMus (Perf) and MMus (Perf). The Academy also offers a Postgraduate Performance Course for the majority of postgraduate students which operates on similar lines (see pages 36-44 for course details).

Jonathan Freeman-Attwood

Studying at the Academy

The Royal Academy of Music is Britain's senior conservatoire, founded in 1822. Our mission: to prepare students for a successful career in music according to the evolving demands of the profession.

- ▶ Situated in Central London, enjoying a highly enviable location alongside Regent's Park.
- ▶ Students receive University of London degrees for performance.
- ▶ Next door to International Students' House and with widespread availability of accommodation, administered by a dedicated student welfare office.
- ▶ Easy access to the Barbican, South Bank Centre, Covent Garden, London Coliseum, St John's Smith Square, Wigmore Hall, and many other locations in which the world's greatest international artists perform.
- ▶ A diverse and stimulating range of departments: all the traditional instrumental and vocal disciplines, as well as Historical Performance, Jazz, Composition, Media & Applied Music and Musical Theatre.
- ▶ An exciting programme of events including a major concert series, mixing Academy students with international artists.
- ▶ A close-knit student community of 550 students with nearly 50 nationalities represented.
- ▶ A pioneering and individually tailored BMus Course which integrates performance and relevant contextual study in realising vocational aspirations. Newly constructed MMus and Postgraduate Courses which give students the very best value in obtaining their desired performance goals.
- ▶ A full range of Humanities and Arts courses available through King's College London, as well as the Language and Communications Centre.
- ▶ A student exchange programme with major institutions world-wide.
- ▶ An Overseas Liaison Officer to support a substantial academic tutoring department.
- ▶ A special 'English for Musicians' course for students from overseas, including a newly commissioned booklet, *Guide for International Students*.
- ▶ Educational schemes which provide students with work opportunities in all aspects of the profession in London and abroad.
- ▶ Excellent recording facilities.
- ▶ A substantial and world-renowned collection of prestigious stringed instruments by makers including Stradivari, Guarneri, Guadagnini and Amati, available for loan to students.
- ▶ A fully stocked library to cater for all student needs, as well as access to King's College and University of London libraries.
- ▶ A vibrant and helpful Student Union.
- ▶ Music Box – helps students to prepare promotional materials for their professional life.
- ▶ *Preparing for Work*, an acclaimed publication for all those making the transition from Academy student to music professional.
- ▶ Very successful ratio of destination outcomes in the musical workplace. Over 90% of recent Academy graduates have established their careers in music.



Studying in London

As one of the most cosmopolitan cities in the world, London offers an unrivalled range of cultural and leisure activities. There is always something to do and somewhere to go – whatever your tastes.

Music

London is generally acknowledged to be the musical capital of the world. The Academy is right in the heart of the city, within easy reach of many famous venues. The Wigmore Hall, only a few minutes' walk from the Academy, has for generations been one of the most highly regarded venues world-wide for chamber music recitals.

London has five resident symphony orchestras, all with regular seasons of performances during the Academy's term-time. The Academy has particularly strong links with the Philharmonia and London Symphony Orchestra.

London is a recognised centre for experimental jazz. The city's dynamic club scene is renowned.



A scene from the Academy's recent production of 'Closer Than Ever'

Entertainment and the creative arts

London is a major international centre for cultural activities outside music.

Modern art at the Tate and the impressive collection at the National Gallery are envied the world over – and both galleries do not charge for entry to their main collections. There are 300 museums in London, offering everything from the wealth of international artefacts in the British Museum to the latest interactive experience.

London has over 100 theatres. The famous West End musicals are joined by numerous plays and new drama. Leicester Square is the centre of commercial British cinema, and London's thriving circuit of 'art' cinema includes the National Film Theatre on the South Bank.

Parks and History

Few cities can boast as many public spaces as London. The Academy is situated next to the famous Regent's Park, home of London Zoo and acres of beautiful gardens. Green Park, St James's Park and Hyde Park are also very central, and there are many other open areas further out.

London's historical buildings are too numerous to list. The most famous of London's historic churches is Wren's masterpiece, St Paul's Cathedral. Many of the fascinating churches in the financial heartland of the City host regular concerts. Cemeteries in London provide a *Who's Who* to London's past.

Sport and Shopping

London is the home to Wembley Stadium, Wimbledon, Lords and the Oval cricket grounds, the English national rugby stadium Twickenham and several major football clubs. The Academy has its own football team, and students have access to many more sporting facilities through the University of London, so there are plenty of opportunities to take part in your preferred sport.

If you're into shopping you certainly won't be disappointed. From historic shopping areas to the most modern designer stores, Oxford Street, Knightsbridge, Covent Garden and Camden Lock, London has something for everyone.

London on a budget

Many students at the Academy are on a tight budget, but there are plenty of activities in London which are free or inexpensive. Many of London's museums and galleries offer free admission, and even those which charge often allow visitors in for nothing after late-afternoon. Lunchtime concerts are often free, as of course are the famous street entertainers of Covent Garden. Many theatres and cinemas offer student standby tickets at half-price or less. The Academy is occasionally offered reduced-price tickets for concerts at the major venues.

Many restaurants offer special deals on particular nights or at less busy times of day, and pubs and bars often advertise cheaper 'happy hours'.

The Academy's Heritage



Lord Burghersh, the founder



Sir Arthur Sullivan

1822

The Royal Academy of Music was founded by Lord Burghersh, at the first premises in Tenterden Street, Hanover Square.

1830

King George IV granted a Royal Charter.

1856

Arthur Sullivan (later Sir Arthur Sullivan) entered the Academy.

1880

The Academy had more than 340 pupils by this time. A system of metropolitan examinations for teachers began.

1911

The Academy moved to new premises in Marylebone Road.

1912

The Opening Ceremony of the Duke's Hall, named after the then President, the Duke of Connaught.

1923

Sir Henry Wood, a former student, joined as a professor.

1935

Foundation of the Junior Academy.

1946

Thanksgiving Windows were unveiled to mark the end of the Second World War.



The Opening of the Duke's Hall, 1912

1951

The Festival of Britain: the Academy's Symphony Orchestra was used for acoustical tests at the newly built Royal Festival Hall.

1953

The Coronation of Her Majesty Queen Elizabeth II: the co-ordination of choral and orchestral arrangements was entrusted to Hugh Marchant and David Martin, both of the Academy.

1961

Sir John Barbirolli, a former student, joined the Academy as Conductor of the First Orchestra.



Sir John Barbirolli



Richard Hickox rehearses the Symphony Orchestra on the day of the Gala Concert to mark the renovation of the Duke's Hall, November 1992

1968

The new Library was opened by Her Majesty Queen Elizabeth the Queen Mother.

1976

The Sir Jack Lyons Theatre was opened in the presence of HRH Princess Alice, Duchess of Gloucester, the Academy's President.

1984

The Academy's first International Composer Festival devoted to the work of a distinguished living composer – Witold Lutoslawski – in his presence. Succeeding Festivals have featured Sir Michael Tippett, Krzysztof Penderecki, Olivier Messiaen, Hans Werner Henze, Luciano Berio, Elliott Carter, Alfred Schnittke, György Ligeti and Galina Ustvolskaya.

1985

Her Royal Highness The Princess of Wales became the Academy's President.

1986

An appeal was launched to upgrade physical and support facilities: it reached a total of £4.5 million by 1990.

1991

Introduction of the unique BMus degree course, in conjunction with King's College London.

First overseas orchestral tour, by the Sinfonia, to the Republic of Korea.

1992

Re-opening of the refurbished Duke's Hall.



The Sinfonietta before leaving for Japan in April 1994

1993

The Da Capo Composers Festival, featuring over 60 composers who studied at the Academy.

1994

Introduction of the MMus degree course.

First orchestral visit, by the Sinfonietta, to Tokyo.



John Williams at the Academy, for the concert of his music in the 1996 Film Music Festival

1996

The British and American Film Music Festival – four concerts conducted by Ron Goodwin, Michael Nyman, Michael Kamen and John Williams.

1998

HRH The Duchess of Gloucester became the Academy's President.

First orchestral visit, by the Sinfonia, to Beijing and Tokyo.

2000

Scheduled opening date for the Academy's renovated York Gate extension, including new rehearsal and performance space and a 'living museum' of music.

Strings

Head of Strings



David Strange FRAM

Studied at the Academy with Douglas Cameron. Professional posts have included Principal Cellist, Royal Philharmonic Orchestra 1973-85, and Principal Cellist, Royal Opera House Orchestra 1985-90. Head of Strings of the European Union Youth Orchestra, Cello Professor to the National Youth Orchestra of Great Britain and Director of the RAM String Orchestra. Trustee of Pro Corda, the National School for Young Chamber Music Players and the Chamber Music for Schools Competition. Cello Professor at the Academy since 1976 and Head of Strings since 1997.

Department Administrator: Rita Castle HON ARAM

Telephone: 0171 873 7395 **Email:** strings@ram.ac.uk

Bowed Instruments

The Academy's outstanding tradition for training string players of the highest calibre is given testimony by the number of alumni pursuing solo careers or who are principal players in orchestras and chamber ensembles throughout the world. Through a specialist programme of solo, chamber music and orchestral performance, the Academy comprehensively prepares students for a professional career. A high proportion of string players recently graduating from the Academy have taken up professional positions worldwide. Many students are selected to perform with the European Union and Gustav Mahler Youth Orchestras.

The Academy hosts masterclasses by many of the teaching staff and regularly welcomes distinguished visiting performers. International quartets are invited to the Academy each term to give two-day masterclasses with eight to ten student quartets, and a major recital in the Duke's Hall.

The Academy holds a valuable collection of over 200 stringed instruments, including seven by Stradivari, which may be available for student use.

Chamber Music is a major component of all string students' work – see page 25. Fourteen of the top string players make up the *RAM Soloists*, who perform under the dynamic direction of Clio Gould.



Paul Silverthorne (left), viola professor and soloist



Duncan McTier (right), double bass professor and soloist

Violin

Joshua Bell (*Visiting Professor*)

Diana Cummings FRAM

Howard Davis FRAM, FRSAMD, FRSA

Clio Gould AGSM, Hon RAM

Erich Gruenberg OBE, Hon RAM, FGSM, FRCM

Jean Harvey FRAM

Maurice Hasson Hon RAM

Joji Hattori (*Visiting Professor*)

Hu Kun

Sophie Langdon ARAM

Mateja Marinkovic Hon RAM

Nicholas Miller ARAM

Lydia Mordkovich Hon RAM,
GRAD (Moscow State Conservatoire),
GRAD (Odessa State Conservatoire), FRNCM

Clarence Myerscough FRAM

György Pauk Hon RAM, Hon GSM
(*Ede Zathureczky Professor of Violin*)

Xue Wei

Viola

Yuko Inoue BA, FPNCM

Garfield Jackson ARAM

Jerzy Kosmala (*Visiting Professor*)

Martin Outram BA (Cantab) ARAM

Paul Silverthorne FRAM

John White FRAM

Cello

Colin Carr

Robert Cohen (*Visiting Professor*)

Douglas Cummings FRAM

Lionel Handy ARAM

Mats Lidström Hon RAM

David Smith FRAM, FRSAMD

David Strange FRAM

Paul Watkins MA

Double Bass

Robin McGee FRAM

Duncan McTier BSc, FRCM, ARCM

Rodney Stewart FRAM

Edgar Meyer (*Visiting Professor*)

Harp

Daphne Boden Hon RAM, ARCM, FRSA,
Premier Prix (Brussels Royal Conservatoire)

Skala Kanga FRAM
(*Co-ordinator of Harp Ensembles*)

Classical Guitar

Colin Downs Hon ARAM

Michael Lewin FRAM

John Mills Hon ARAM (*Visiting Professor*)

Timothy Walker Hon ARAM

Julian Bream CBE, Hon RAM (*Consultant*)

John Williams OBE, Hon RAM (*Visiting Professor*)

Instrument Custodian

David Rattray Hon ARAM



György Pauk, Ede Zathureczky Professor of Violin

Some highlights from 1998/99

- VIOLIN masterclasses by Zakhar Bron, Mauricio Fuks, Andrzej Grabiec, Ruggiero Ricci, Virginie Robilliard, Kazuki Sawa, Zvi Zeitlin, Grigory Zhislis and, in one of his last public appearances, Yehudi Menuhin; VIOLA masterclasses by Atar Arad and Jerzy Kosmala; CELLO masterclasses by Colin Carr, Robert Cohen and Zara Nelsova; DOUBLE BASS masterclasses by Peter Puhn and Edgar Meyer
- Visits by the Endellion and Brodsky quartets
- High-profile concerts and recordings by the *RAM Soloists*
- and a busy programme of recitals and chamber music



Recording session of works by Media & Applied Music students



Strings

Harp

The harp has played a major role at the Academy since the earliest years with such masters as Bochsa, Dizi, Alfred Kastner, John Thomas, Gwendolen Mason and Osian Ellis. In addition to a regular orchestral commitment, harp students study solo and concerto repertoire and chamber music, and participate in weekly classes where ensemble works for two to five harps are studied alongside orchestral parts and cadenzas. The Academy regularly hosts harp masterclasses.

Students continue to compete with notable success in national and international competitions.



Harp Professor Skaria Kanga (top right) working with Academy students

Guitar

The Academy has established itself as a foremost international centre for the study of the classical guitar, with a comprehensive curriculum which encourages students to reach the highest standards as soloists, ensemble players and teachers. The expertise of the faculty embraces all aspects of guitar performance, from the concert platform to the theatre, ballet, opera house and recording studio, as well as specialisms in the main historical periods.

Recent visiting artists have included the Assad Duo, Manuel Barrueco, David Russell, David Starobin, John Williams and Julian Bream (who adjudicates his prize each year). Other special events have featured the composers Leo Brouwer, Stephen Dodgson, Hans Werner Henze and Sir Peter Maxwell Davies and, in 1997, an International Guitar Duo Festival.

Regular selection of Academy guitarists by the Park Lane Group and 'Live Music Now!' has been complemented by a series of first prizes in major competitions in Europe and abroad, including the Guitar Foundation of America, the 'Tarrega' Competition in Benicasim and the Concert Artists Guild International Competition.



Michael Lewin (standing, right), with Manuel Barrueco and students



David Rattray, Instrument Custodian

Woodwind

Head of
Woodwind



Sebastian Bell FRAM, Hon RCM

Professional career includes Sadlers' Wells Opera, Principal Flute with BBC Welsh Orchestra, Principal and Solo Flute with London Sinfonietta. Has worked in close collaboration with many major twentieth-century composers, including Berio, Benjamin, Birtwistle, Henze, Knussen, Lutoslawski and Takemitsu. Recordings include *Toward the Sea* by Toru Takemitsu with John Williams and George Benjamin's *Antara*, winner of 1990 Gramophone Contemporary Music Award. Also a flute technician, specialising in old French instruments. Professor at RCM, 1974-84. Head of Woodwind since 1995.

Flute

Sebastian Bell FRAM, Hon RCM

William Bennett OBE, Hon RAM

International Soloist; Principal, English Chamber Orchestra

Keith Bragg (Piccolo)

Principal Piccolo, Philharmonia

Michael Cox Principal, BBC Symphony

Orchestra & London Mozart Players; Joint Principal, Academy of St Martin-in-the-Fields

Kate Hill Hon ARAM

Co-Principal, English Chamber Orchestra

Oboe

Douglas Boyd FRAM

Principal, Chamber Orchestra of Europe

Melinda Maxwell BA, ARCM, LTCL, Hon ARAM

Principal, Sinfonia 21 & Endymion Ensemble

Tess Miller ARCM, Hon RAM

(Alexander Technique)

Former Principal, London Bach Orchestra and Orchestra of St John Smith's Square

Celia Nicklin RAM

Principal, Academy of St Martin-in-the-Fields & London Mozart Players

Christine Pendill Hon RAM (Cor Anglais)

Principal, London Symphony Orchestra

Clarinet

Richard Addison FRAM *Principal, E flat & Bass, Royal Philharmonic Orchestra*

Michael Collins Hon RAM

(Visiting Professor) International Soloist; Principal, London Sinfonietta

Angela Malsbury Hon RAM

Principal, London Mozart Players

Keith Puddy FRAM, FCL

Principal, New Queen's Hall Orchestra

Nicholas Rodwell ARCM, Hon ARAM

Saxophone

Richard Addison FRAM

Principal, Royal Philharmonic Orchestra

Bassoon

David Chatterton AGSM, Cert Ed
(Contra-bassoon)

Principal, Royal Philharmonic Orchestra

Rachel Gough MA, ARAM

Principal, London Symphony Orchestra

Gareth Newman BMus, LRAM

Principal, London Mozart Players & Queen's Hall Orchestra

John Orford Hon RAM, ARCM

Principal, London Sinfonietta

Department Administrator: Frances Turner BMus, LRAM, GRNCM

Telephone: 0171 873 7320

Email: woodwind@ram.ac.uk

The woodwind faculty provides a thorough and broad-based training in all significant aspects of preparation for entry to the music profession. Teamwork is a key element in the department and students are free to work with more than one professor. Because the approach to instrumental teaching is broadly similar, there is little or no danger of contradiction and confusion.

There are individual lessons for Principal Study and related instruments complemented by classes which provide intensive training in orchestral studies, art of teaching, reed-making and basic instrument maintenance. There are fifteen classes each year where students perform in a seminar led by one of a team of eminent soloists which gives an opportunity to experiment and to explore communication skills in performance.

Chamber music for wind and for mixed ensemble is a major part of the department's programme. Concerts are frequent; all ensemble work is coached and a very high standard of performance is achieved.



John Orford, professor of bassoon

Recent masterclasses have been given by William Bennett, Roger Birnstingl, Michael Collins, Thea King, Andrew Marriner, Milan Turkovich and David Walter. Future plans include classes by Jeanne Baxtresser and Maurice Bourgue.



Professional Faculties

Brass

Head of Brass



John Wallace OBE, MA, FRAM

Studied at King's College, Cambridge, York University and the Academy. Principal Trumpet, Philharmonia Orchestra 1976-95, London Sinfonietta since 1988. International soloist: premières of works by Sir Malcolm Arnold, Sir Peter Maxwell Davies, Sir Harrison Birtwistle, James MacMillan, Dominic Muldowney, Robert Saxton and Tim Souster; recordings for Nimbus, Collins Classics and EMI. Founded Wallace Collection (brass ensemble) in 1986. Winner of the Mercedes-Benz European Prize.

Head of Brass since 1992.

International Chair of Brass

Edward Carroll

Horn

Philip Eastop FRCM

Former Principal, London Sinfonietta

Derek Taylor FRCM, FRCM [Senior Horn Tutor]

Former Principal, BBC Symphony Orchestra

Michael Thompson FRCM

[Aubrey Brain Chair] International Soloist

Richard Watkins FRCM

[Dennis Brain Chair] International Soloist

Trumpet

Ian Balmain

Principal, Royal Philharmonic Orchestra

Robert Farley Principal, Hanover Band

John Wallace OBE, MA, FRAM

James Watson FRCM International Soloist

Former Principal, Royal Philharmonic Orchestra,

Royal Opera House & London Sinfonietta;

Principal Conductor, Black Dyke Mills Band

Joan Wilson FRCM, Hon FRCM (also Natural

Trumpet & Cornetto) Former Sub-Principal, BBC

Symphony Orchestra; Former Principal, Ulster

Orchestra & Sadler's Wells/English National

Opera; Sub-Principal, Royal Opera House

Tenor Trombone

Ian Bousfield Hon FRCM

Principal, London Symphony Orchestra

Dudley Bright Hon FRCM Principal, Philharmonia

Bass Trombone

Robert Hughes FRCM, London Symphony Orchestra

Tuba

Patrick Harnd Hon FRCM

Principal, London Symphony Orchestra

Historical Brass Instruments

Susan Addison (Sackbut & Early Trombone)

His Majesty's Sagbutts and Cornets

Orchestra of the Age of Enlightenment

Andrew Clark FRCM (Natural Horn)

Principal, Orchestra of the Age of

Enlightenment, Amsterdam Baroque Orchestra

Robert Farley (Natural Trumpet & Cornetto)

Principal, Hanover Band

Serpent, Ophicleide

Stephen Wick, London Gabriel Brass

Early Brass Consultants

John Webb

Jeremy West

Art of Teaching

Carrie Poechter RA, MA (Cantab), MPhil, PhD

(Professor of Teaching & Learning)

Philip Eastop FRCM (Seminar Leader)

Department Administrator:

Frances Turner BMus, LRAM, GRNCM

Telephone: 0171 873 7320

Email: brass@ram.ac.uk

The members of the Academy's Brass faculty are active at the highest professional level, and include recording artists, principal players with London's leading orchestras and world-renowned solo performers. Students are thus kept in close touch with professional developments and opportunities. Orchestral and ensemble playing are central to the curriculum, and the Academy expects students to investigate all periods of performance technique, from historical performance to the most contemporary idioms. Apart from orchestral and chamber concerts, regular rehearsals, sectionals and chamber ensembles are led by distinguished performers from both inside and outside the Academy. Eminent visitors such as Guy Touvron, Hakan Hardenberger, Joseph Allesi, Canadian Brass, Ronald Barron, Radovan Vlatkovic, Christian Lindberg, Kenneth Amis, Eric Ruske and John Kenny give regular masterclasses.

In April 1999 the Academy hosted the London International Brass Festival.



James Watson rehearsing the Brass Ensemble

Woodwind & Brass



What it's really like to study at the Academy...

The students

John Hutchins BMus Performance (trumpet)

I decided to study trumpet full-time relatively late, after eight years playing in a military band. The fact that the Academy were willing to consider me at the age of 26 was the first point in favour of coming here. I took a consultation lesson then decided to prepare for an audition. I had to decide that I could live without a wage – then I was soon fully into the busy Academy life.

The brass department's emphasis is on becoming as employable as possible. Apart from the ensemble and solo recital performances (on modern, natural and slide trumpet) I have had the opportunity to work in junior schools, learning the invaluable skill of teaching. I've enjoyed all the variety and aim to keep it in my professional work.

There are times at the Academy when you have to prioritise your commitments, and I've occasionally had to perform when I've been a bit less prepared than I would have liked – so I won't be frightened of short rehearsal schedules once I leave.

Many of my friends have remained in dull jobs, never taking a risk. I'm glad that I went for it and took the chance that I did. I'm now completely clear about my future and dedicated to playing.



Hannah Perowne

Postgraduate Performance (violin)

I've been here now for six years – for my four-year BMus and then the Postgraduate course. So much goes on in London that I've not wanted to leave. I've always wanted to perform chamber music, and the Academy has so many opportunities for that. Getting to play with groups of a very high standard is the best way to improve your own musicianship quickly. I've particularly enjoyed playing in the Royal Academy Soloists – the music-making with Clio Gould is very spontaneous and artistically satisfying.

I've also had plenty of chances to get to know people in the profession. Now that it's nearly time to leave I have some contacts at the ensembles I'd like to join and have played as an extra with some of them already.



Martin Knizia

Postgraduate Performance (organ)

After studying in my native Germany I wanted to gain more skills and experience life in another country. I decided on London because of its active musical life, and the Academy's reputation made up my mind. I have had the support here to explore a great range of music-making. Players here want to put in extra work for interesting projects, so all I've had to do is ask them. I have worked a lot in collaboration with the Historical Performance Department in particular. Some of the groups I have got together have taken on their own lives – I now conduct an orchestra which is largely made up of current and former students of the

Academy. I'm also involved with an early music ensemble and choir, the Sweelinck Ensemble. Once I have graduated I intend to stay in London for a while, keeping these groups going and building up my playing. I'm the organist at the Dutch Church, which is one useful source of playing and income.



Tim Mirfin

Postgraduate Performance (voice)

I studied Law at university, and while I was there I sang a bit and very much enjoyed it. I realised when I graduated that I couldn't get singing out of my system – and in my opinion singers are better company than lawyers! – so I took a year off and started raising some of the money I needed to see me through a postgraduate course. I decided that the Academy was right for me after I had consultation lessons at several conservatoires.

The variety of the coaching here has opened up many new possibilities for me. The coaching in languages and different styles is essential, and I am now comfortable with song as well as opera. One of the highlights has been singing Figaro under Sir Colin Davis in two performances at the Academy. I've also learned a lot about the way in which the profession works.

Professional Faculties

Head of Timpani & Percussion



Kurt-Hans Goedcke FRCM FRCM
Neil Percy Dip ICM Hon ARCM Hon ARAM
Principal, London Symphony Orchestra
Simon Carrington Principal Percussion & Timpani, London Symphony Orchestra
David Jackson
London Symphony Orchestra
Stephen Quigley AMM
Principal, Royal Philharmonic Orchestra
Nicholas Cole FRM
David Hassell (Latin American Percussion)
Paul Clarvis (Kit and Ethnic Percussion)
Leigh Howard Stevens (Marimba)

Timpani & Percussion

Kurt-Hans Goedcke Hon RAM

Graduated from Berlin University and Hochschule für Musik, Berlin. Principal Timpanist of RTE Symphony Orchestra, Dublin. Principal Timpanist of the London Symphony Orchestra since 1964. Has given masterclasses in Europe, the USA and Japan. Head of Timpani & Percussion since 1994.

Department Administrator:
Frances Turner BMus, LRAM, GRNCM

Telephone: 0171 873 7320
Email: percussion@ram.ac.uk

The Academy has vastly expanded its provision for timpani and percussion students in response to increased professional opportunities. Orchestral training is the core

component, and the Academy's range of orchestras and ensembles presents outstanding opportunities. The department possesses an extensive range of instruments for practice and performance, and can also boast custom-built teaching and practice studios. Timpani and percussion lessons are complemented by classes in Latin American percussion and drum kit, rhythmic awareness (including onomatopoeic phonetics), movement and hand drumming.

Masterclasses have recently been given by Benedict Hoffnung (baroque timpani), the Oladum Ensemble, David Searcy (Principal Timpanist, La Scala Milan), Tim Chapin, Airto and Birger Sulsbrück and Alan Taylor (Principal Timpani, Covent Garden). The internationally respected marimba player Leigh Howard Stevens, Professor of Marimba at the Academy, gives regular classes and one-to-one lessons as part of the course.

Students are eligible for the Academy's Annual Zildjian Cymbal Prizes. First prize is a trip to the Zildjian factory in Massachusetts to select Zildjian cymbals to take home; second prize is a formal visit to Zildjian International in the UK, again to select cymbals.

Timpani & Percussion



The Academy is honoured to be associated with the world-famous Avedis Zildjian Company



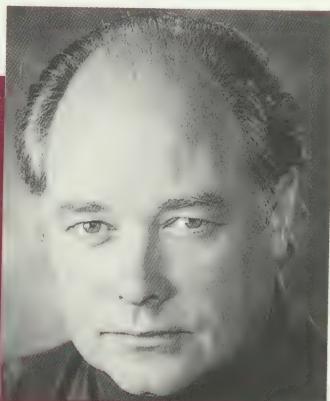
Leigh Howard Stevens, Professor of Marimba



Recording session of works by Media & Applied Music students

Conducting

Director of
Conducting Studies



Director of Conducting Studies
Colin Metters, Hon RAM

International Chair of Conducting
and Orchestral Studies
Sir Colin Davis CBE, Hon RAM

George Hurst, Hon RAM (Consultant)

Director of Conducting Studies: Colin Metters ARCM, Hon RAM

Studied at the Royal College of Music and with George Hurst (Canford Summer School). Has recorded for BBC radio and television and conducted many of the leading symphony orchestras in the UK, including Hallé Orchestra, BBC Symphony, BBC Scottish Symphony, City of Birmingham Symphony Orchestra, and the Philharmonia. He has also worked extensively abroad and given masterclasses at the Music Academy in Cracow, Musik Hochschule 'Franz Liszt' in Weimar, conservatories in Sydney, Brisbane and Ho Chi Minh City, the Central Conservatory in Beijing and the Sibelius Academy in Helsinki. In 1997 he was appointed Musical Adviser and Principal Guest Conductor to the Vietnamese National Symphony Orchestra. Professor and Director of Conducting Studies since 1983.

Telephone: 0171 873 7353

Email: conducting@ram.ac.uk

The long-established mythology that surrounds 'the conductor' confuses the uninformed and frustrates and antagonises players. The conducting programme at the Royal Academy examines what lies behind the art and craft of conducting, the role and responsibilities of the conductor and seeks a better understanding of the complex relationship that exists between conductor and performers.

Established in 1983 under the direction of Colin Metters, the Postgraduate Conductors' Course provides a comprehensive and integrated programme over three years. The course is designed to provide a strong technical foundation, studying the laws of cause and effect as they relate to conducting, enabling students to convey convincingly and unambiguously their musical intentions to the orchestra. In addition to regular classes held throughout the term, both Sir Colin Davis and George Hurst visit each term to work with the Conductors' class. Additional masterclasses are given periodically by visiting guest conductors. These have included Ilya Musin (St Petersburg Conservatoire), Jorma Panula (Sibelius Academy, Helsinki), Claus Peter Flor, Yuri Siminov, Lutz Köhler (Hannover Hochschule), Roger Norrington and Leonard Slatkin.

Repertoire over the three-year course is broadly-based, the mainstream orchestral and concerto repertoire forming the central core of the curriculum. The course maintains a strong link with the Composition & Contemporary Music Department and the Manson Ensemble, working on established twentieth-century repertoire and on premières of student compositions, the conductors working in direct collaboration with the composers. Students also



work with the Opera Department and the Vocal Faculty on various projects and workshops throughout the year.

Students also have the opportunity to work with the Academy's instrumental ensembles and orchestras.

Additional studies, including keyboard skills, keyboard harmony, reading clefs, transposition and score-reading, are compulsory for all students and regular aural classes take place throughout the course.

Recent student successes

- ▶ Ilan Volkov Assistant Conductor, Boston Symphony Orchestra
- ▶ Rumon Gamba Assistant Conductor, BBC Philharmonic
- ▶ Andrea Quinn Musical Director, Royal Ballet
- ▶ Paul Murphy Principal Conductor, Birmingham Royal Ballet
- ▶ Michael Hall Conductor in Residence, Winnipeg Symphony Orchestra
- ▶ Martin West Assistant Conductor, English National Ballet
- ▶ Nicolae Moldoveanu Principal Conductor, English Sinfonia



Orchestras

International Chair of Conducting



**International Chair of Conducting and
Orchestral Studies**

Sir Colin Davis CBE Hon RAM

Professor Lutz Köhler, Hon RAM
(Chief Guest Conductor)

"To work with the students at the Academy is an important matter. It keeps older musicians in touch with the practising professionals. Energy and experience can together explore the endless possibilities of music-making."

Sir Colin Davis



Conducting & Orchestras

Orchestral Manager: Mary Barber BA **Assistant Orchestral Manager:** Rachael Dunlop BA
Telephone: 0171 873 7308 **Email:** orchestras@ram.ac.uk

The Academy's orchestral training programme prepares students for an increasingly demanding profession.

First-year undergraduates take part in **String Orchestra** or the **Symphonic Wind Ensemble**. During the second year they progress to the **Concert Orchestra**, which performs a series of lunchtime concerts each term of standard orchestral repertoire, under distinguished guest conductors and trainers.

Students who are interested in historical performance may elect to join the **Modern Instrument Baroque Orchestra**, a small chamber orchestra which specialises in baroque style. The **Period Instrument Baroque Orchestra** has become firmly established, giving regular concerts and masterclasses under the direction of visiting baroque specialists.

The **Studio Orchestra** has recently been launched to offer students live session experience under the direction of an experienced professional session musician.

Intensive 'orchestral project weeks' take place several times a term. The Academy regularly welcomes eminent conductors for concerts, workshops and masterclasses with **Symphony Orchestra**, **Sinfonia** (sponsored by 3i plc), **Manson Ensemble** (contemporary music) and **Opera Orchestra**.

The Academy has close links with London's professional orchestras, and sectional rehearsals are frequently coached by section leaders. Valuable partnership schemes with the Philharmonia and London Symphony Orchestra enable students to take part in rehearsals and concerts, occasionally leading to full-time appointments. There is also a very strong relationship with the European Union Youth Orchestra, of which Academy students form a substantial contingent.

Some visiting conductors from 1998/99

- ▶ Lutz Köhler in Mahler's Ninth Symphony
- ▶ Sir Colin Davis and London Royal Schools Opera in Mozart's *Marriage of Figaro*
- ▶ Yuri Simonov in Prokofiev's *Romeo and Juliet*
- ▶ Mark Wigglesworth in Shostakovich's Tenth Symphony
- ▶ Sir Charles Mackerras in Janacek's *Taras Bulba*
- ▶ Osmo Vänskä in Sibelius's Fifth Symphony



Maxim Vengerov and Yuri Bushmet rehearse Mozart's *Sinfonia Concertante* with the Sinfonia and Sir Colin Davis

What they say

"a remarkable performance... the clarity of the more restrained passages was translucent"

The Sunday Telegraph on Mahler's 9th Symphony with Lutz Köhler, March 1999

Davis, relaxed and clearly enjoying himself, drew sinuous and rippling sound from the excellent student orchestra"

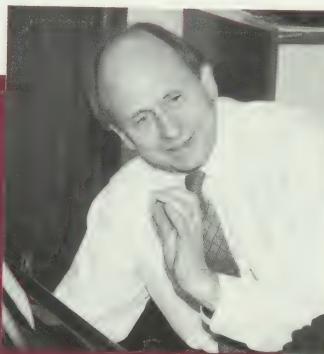
The Times on the Academy's all-Mozart concert in memory of Diana, Princess of Wales November 1997

"Sir Colin Davis conducted the Royal Academy Sinfonia and Chorus, and exploited an immaculately trained and focused band of singers... The music seemed to delight in Davis's instinctive way with Mozart: in the poise of the choral arc of melody in the *Lacrimosa* over the sighing strings, or in the sense of the great procession of 'Abraham and his seed forever' advancing through time itself."

The Times on the Academy's all-Mozart concert in memory of Diana, Princess of Wales November 1997

Keyboard

Head of Keyboard



Broadwood Visiting Professor of Piano
to be announced

Piano

Maria Curcio (*Visiting Professor*)
Christopher Elton FRAM
(Deputy Professor of Piano)
Graeme Humphrey ARAM
Piers Lane BMus, Hon RAM
Vanessa Latarche FTCL, Hon ARAM, ARCM
Hamish Milne FRAM
Martin Roscoe GRMCM
Tanya Sarkissova GRAD (Moscow State Conservatory)
GRAD (Kiev State Conservatory), Hon ARAM
Aaron Sharr ARAM
Patsy Tah ARAM, FTCL RAM
Frank Wibaut Hon RAM, ARCM

Piano Accompaniment

Michael Dussek FRAM
Iain Gedlingham MA, FRAM, FRCO
Malcolm Martineau MA, Hon RAM
Geoffrey Proftley BMus, FRAM

Piano Chamber Music

Clifford Benson Hon ARAM
Joseph Seiger HAM ARAM
Andrew West ARAM

Christopher Elton FRAM

Studied at the Academy with Robin Wood and Gordon Green and later with Maria Curcio, gaining the Recital Diploma in piano and cello. Many recitals, broadcasts and masterclasses in the UK and overseas. Serves on juries of international competitions. Students' recent successes include the London World Piano Competition, 1997 (first prize) and Tchaikovsky International Competition, Moscow 1998 (third prize). Piano teacher since 1973 and Head of Keyboard Studies since 1989.

Piano Department Administrator: Rita Castle HON ARAM

Telephone: 0171 873 7395
Email: keyboard@ram.ac.uk

The Piano faculty has a world-wide reputation for training aspiring pianists as soloists, chamber musicians and accompanists. The wide spectrum of professional expertise represents many pianistic traditions, and follows an acclaimed historical lineage, which includes such names as Tobias Matthay and Harold Craxton. While some students (especially postgraduates) enter the Academy with a considerable level of performing experience, the primary teaching emphasis is on nurturing technique as a means of realising artistic personality.

A comprehensive range of performance classes, taken by both professors and visiting teachers, is supplemented by numerous concert opportunities for pianists to play as soloists or in ensembles. Specialist classes are held in piano duo playing and in contemporary piano repertoire, and regular coaching is given in chamber music (undergraduate pianists also receive accompaniment training). In addition, students are encouraged to explore early keyboard instruments such as harpsichord and fortepiano. The core teaching programme is enhanced by visits from celebrated performing artists and teachers. Over the last few years, masterclasses have been given by Andras Schiff, Murray Perahia, Charles Rosen, Boris Berezovsky, Dominique Merlet, Imogen Cooper, Maria Curcio, Barry Douglas, Solomon Mikowsky, Clifford Benson, Tamas Vasary, Abbey Simon, Boris Berman, and many other visiting musicians.

Piano Accompaniment

Piano Accompaniment may be taken as a Principal study by undergraduates in years three and four, and by postgraduates upon entry. The curriculum is designed to train pianists in every aspect of the discipline through exposure to a broad range of song and instrumental accompaniment, duo work and chamber music. Core teaching is supported by masterclasses given by visiting professors, and students can receive linguistic tuition and coaching in Lieder, French song and English song classes. Accompanists also receive a weekly piano lesson which may focus on the expansion of solo repertoire or aspects of technique. Selected students are assigned to the Opera course where they are intensively trained in all aspects of répétiteur work. Covent Garden and English National Opera staff contribute regularly to the study programme.



Hamish Milne, piano professor

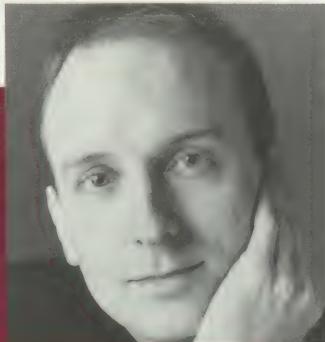


Frank Wibaut, piano professor



The Cavaillé-Coll organ in the Duke's Hall

Head of Organ



David Titterington MA, Hon ARAM

Studied at Pembroke College, Oxford, and the Conservatoire de Rueil-Malmaison, Paris, with Marie-Claire Alain (Premier Prix à l'unanimité). Gives recitals and masterclasses world-wide and is a member of many international juries. Has premiered many works and records extensively. Visiting Professor, Conservatoire de Genève and Ferenc Liszt Academy, Budapest. Head of Organ Studies since 1996.

Naji Hakim (Visiting Professor of Improvisation)
James O'Donnell MA, FRCO
Jérôme Ragg Hm Dip Mus (Visiting Professor)
David Titterington MA, Hon ARAM
(Head of Organ).

other course provision and includes contemporary music seminars, improvisation, integration with Historical Performance studies, the history and repertoire of the organ and workshops by distinguished guest teachers such as Kenneth Gilbert, Piet Kee, Jon Lauvås and Daniel Roth.

Students are given regular access to organs in the 'classical' and 19th-century French symphonic traditions, providing an unrivalled facility for study and performance: the four-manual classical organ by Rieger in nearby St Marylebone Parish Church is part-owned by the Academy and used as its main teaching instrument, as well as an important two-manual organ after the great French builder, Cavaillé-Coll, specially made for the Duke's Hall by the Dutch firm of Van den Heuvel.

Postgraduates follow a curriculum designed for their individual needs. Performance practice projects are supervised by specialists and frequently take the form of visits where repertoire study is matched to a specific organ-building tradition.

Organ Studies

Telephone: 0171 873 7339 Email: organ@ram.ac.uk

The comprehensive specialist curriculum organised by the Organ faculty complements



Keyboard

Organ faculty complements

Head of Classical Accordion



Owen Murray GRAM, Dip RAM (Copenhagen), Hon RAM

Studied with Mogens Ellegaard at the Royal Danish Academy of Music in Copenhagen. Many recitals both in the UK and overseas and performances with major orchestras including BBC Symphony, CBSO and London Philharmonic. Recordings include *On the Wings of the Wind*. Head of Classical Accordion since 1986.

Owen Murray GRAM, Dip RAM
(Copenhagen), Hon RAM
Matti Rantanen (Visiting Professor)
Sibelius Academy, Helsinki

Classical Accordion

Telephone: 0171 873 7381 Email: accordion@ram.ac.uk

The Academy was the first British conservatoire to introduce teaching for the classical accordion – an instrument with a substantial original solo and chamber repertory. The

specialist curriculum complements other courses and includes masterclasses, performance practice, accordion history, repertory, instrument maintenance and art of teaching classes.

The accordion is thoroughly integrated into the life of the Academy through a strong and wide-ranging chamber music programme and there are many opportunities to receive coaching from distinguished Academy professors. The response of contemporary composers to the instrument's emergence is reflected in the continuing collaboration between Academy accordionists and composition students, which has generated many exciting new works.

Apart from many concert opportunities within the Academy, accordion students have performed at leading music festivals in the UK and abroad. In 1998 the entire accordion department made its Proms debut with the BBC Symphony Orchestra at the Royal Albert Hall. Academy accordion students have enjoyed considerable success in major competitions.

Distinguished accordionists who have given concerts and masterclasses at the Academy include Friedrich Lips, Matti Rantanen, Viacheslav Semionov, Oleg Sharov and Peter Soave.

Vocal Studies

Head of
Vocal Studies



International Chair of Vocal Studies

Robert Tear CBE, MA, Hon RAM, FRCM, FRSA,
Hon Fellow of King's College, Cambridge

Visiting Professors

John Mark Ainsley
Nicolai Gedda Hon RAM
Valerie Masterson CBE, Hon RAM

Singing Professors

Noelle Barker CBE, MA, AGSM, Hon RAM
Edward Brook FRCM, FISM
Charles Brett MA, Hon RAM
Diane Forlano FRCM, Hon RAM
Glenville Hastings-Evans, GRSM, ARCM, RISM
Anne Howells ARAM, Hon FRCM
Julie Kennard BA, ARCM, Hon ARAM
Glennys Linos
David Lowe MA, ARCM
Penelope MacKay AGSM, Hon ARAM
Joy Mannion Hon RAM
Ian Partridge CBE, Hon RAM, AGSM
Alison Pearce AGSM
Janet Price MMus, RAM, ARCM
Jean Rigby RAM
Elizabeth Ritchie ARAM, RAM
Beatrice Unsworth
Mark Wildman FRAM, FRSA

Vocal Repertoire Coaching

Julius Drake MM
Garelli Hancock MA, ARAM, ARCM
Mary Hill MA, Hon MM
Iain Ledingham MA, RAM, FRCO
Jonathan Papp ARAM, GRSM (Hons)
Geoffrey Pratley BMus, FRAM
Antony Saunders ARAM, RAM, ARCM, ARCO
Clara Taylor FRAM

Song Classes and Languages

Ludmilla Andrew BA, Hon ARAM (*Russian*)
Elizabeth Ritchie ARAM, RAM (*English Song*)
Paul Esswood Hon RAM (*Baroque Aria*)
Emanuela Ferrari-Osborne RSA (Hons) (*Italian*)
Geraldine Frank BA (*German*)
Penelope MacKay AGSM, Hon ARAM (*French*)
Jonathan Papp ARAM, GRSM (Hons) (*Italian*)
Ian Partridge CBE, Hon RAM, AGSM (*Lieder*)
Clara Taylor FRAM (*Lieder*)
Antony Saunders ARAM, RAM, ARCM, ARCO
(*English & French*)
Richard Shaw BMus, Hon ARAM (*Staff Accompanist*)

Movement

Philippa Luce BA

Acting

Karen Robinowitz

Choirs

Iain Ledingham MA, FRAM, FRCO
Jeremy Summery MA, MMus, Hon ARAM

Mark Wildman FRAM, FRSA

Chorister in Gloucester Cathedral before studying at the Academy with Henry Cummings and Rex Stephens, and later with Rupert Bruce Lockhart. Prizewinner in the first Grimsby International Singing Competition, formerly lay-clerk in St George's Chapel, Windsor, member of BBC Singers. Solo performances in UK, Europe and USA, including Purcell Room, Wigmore Hall, Henry Wood Promenade Concerts, Three Choirs Festival and Kristianland International Festival. Singing teacher at the Academy since 1983 and Head of Vocal Studies since 1991.

Department Administrator:

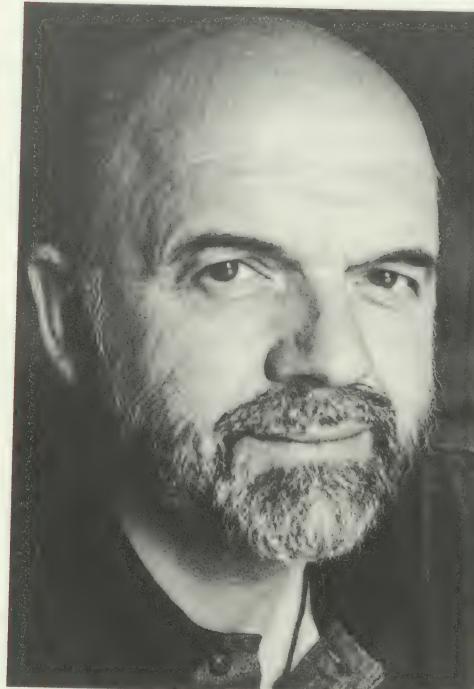
to be appointed
Telephone: 0171 873 7383 Email: voice@ram.ac.uk

The fine tradition of the vocal department was established by such distinguished artists and teachers as Dame Eva Turner (one of the first truly international British singers, and one of the greatest of all dramatic sopranos), Flora Nielsen, Henry Cummings, Bruce Boyce, Marjorie Thomas and Patricia Clark, among whose pupils are household names such as Dame Felicity Lott, Philip Langridge, Jean Rigby, David Wilson-Johnson, David Rendall and Lesley Garrett. These standards are now perpetuated by a new generation of eminent teachers within a comprehensive six-year vocal training course.

Course work in both undergraduate and postgraduate programmes is designed to impart the performance skills required for professional careers in opera and concert repertory. Apart from intense vocal study, students enjoy regular repertoire coaching, general stage work (including fitness and movement), languages, song classes, speech and specialist training in historical performance and contemporary music. In addition, the curriculum is regularly enriched with masterclasses and workshops given by outstanding international performers, who have recently included Noelle Barker, Barbara Bonney, Sir Colin Davis, Diane Forlano, Nicolai Gedda, Anne Howells, Philip Langridge, Valerie Masterson, Robert Tear and Richard van Allan.

Postgraduate students enter the Academy at a stage appropriate to their development and pursue a curriculum designed for their individual needs, including a preparatory opera programme in year four. Specialist opera study (years five and six), in collaboration

with the Royal College of Music, leads to intensive production work including workshops, scene presentations and regular full-length public performances. Emphasis is placed on individual coaching in opera, repertoire, languages, movement and acting. A specialist concert programme is offered for students aiming for a career in solo concert and chamber choir work. Students receive extra weekly individual coaching and specialist classes in oratorio, consort work, historical performance, contemporary music, acting and movement.



Robert Tear, International Chair of Vocal Studies



The Chamber Choir rehearsing in St Marylebone Parish Church

Choirs

The Academy Chamber Choir performs music from all periods, reflecting the range of professional opportunities available in this field. Students will have opportunities to sing in the Academy Chorus for faculty productions of opera and musical theatre and for performances of oratorio.

Opera

London Royal Schools Opera is the banner under which the Royal Academy of Music and the Royal College of Music jointly provide specialist postgraduate training for opera singers. In forging a collaboration in this most demanding and intensive area of music education, the two institutions, each with its distinguished history and traditions, have worked from a shared commitment to provide training and performance opportunities of the highest standard for the operatic professionals of the future. Around thirty opera students per year, drawn from the two institutions and its associated facilities, are involved in three productions each year. These full productions with orchestra, plus presentations of fully staged and costumed operatic excerpts, enable students to work with stage directors of international repute. There are also opportunities to sing Handel operatic roles as part of a well-established collaboration

with London Handel Society. Recent visiting conductors have included Gennadi Rozhdestvensky and Sir Colin Davis, the latter who has conducted Mozart's *Così fan tutte* and *Le Nozze di Figaro* at the Academy in 1997 and 1999.

Some highlights from 1998/99

- ▶ Masterclasses by Graham Johnson, Philip Langridge, Malcolm Martineau, Britta Sundberg and Sarah Walker
- ▶ London Royal Schools Opera productions of *Le Nozze di Figaro*, Handel's *Lotario* and Britten's *Owen Wingrave*
- ▶ Performances of Bach's *Magnificat*, opera scenes in each term, and recitals of English, French, Italian and Russian Song



an annual summer project, students can perform at the Little Theatre in the Alberes.
This is a scene from 'Don Giovanni' in the 1998 season.

LONDON ROYAL SCHOOLS OPERA DEPARTMENT

Director of Opera

Michael Rosewell GRSM, ARCM Hon ARAM

Mike Ashman MA, Hon FRAM

(Associate Producer)

Jolin Copley Hon MM (Guest Producer)

James Lockhart BMus, FRCM, FRCO (GDM)

Hon RAM (Conductor)

Music Staff

John Constable FRAM

David Drummond BMus

Lionel Friend

Gareth Hancock MA, ARAM, ARCM

Mary Hill Hon RAM

Anthony Hose ARCM

Iain Ledingham MA, FRAM, FRCO

Anthony Legge MA

Michael Lloyd MA, ARCM

Jean Mallandaine ARMM, ARCO

Ian Page BA

Jonathan Papp ARAM

Robin Stapleton

Ingrid Söderblom MM, FRCM, GISM, MM, ARCM

David Syrus MA, Hon ARAM

Roger Vignoles BA, BMus, Hon RAM, ARCM

Language Coaches

March Carape ARCM (Italian)

Maria Cleve (Italian)

Geraldine Frank MA (German)

Sonja Herdtum Hon KCM (French)

Franziska Roth (German)

Michel Vallat (French)

Claire Glaskin (Movement)

Karen McLochlan MA (Movement)

Tack Masson (Acting)

Yvonne Wells (MM, Hon RAM, GISM, BA, MA (Speech))

Vocal

What they say

"Sir Colin Davis brought energy, feeling and understanding to the fascinating 'Così' on Saturday night. His emotional seriousness and entertaining exuberance were spot on. His two student casts included highly promising Ferrandos and a miraculous Fiordiligi... with limpid top register, fast light passage work and warmly coloured, telling lower register, Geraldine McGreevy is certainly a compelling new star in the firmament."

Tom Sutcliffe, *Evening Standard* (*Così*, 1997)

"Working with the excellent young musicians of the Royal Academy of Music Sinfonia, he [Sir Colin Davis] led a performance which perfectly combined artistic maturity with youthful exuberance."

Richard Fairman, *Financial Times* (*Figaro*, 1999)

"With Davis literally on his toes throughout the evening... the whole enterprise radiated enjoyment."

Margaret Davies, *Opera* (*Figaro*, 1999)

Musical Theatre

**Head of
Musical Theatre**



Mary Hammond FRAM
(Head of Musical Theatre)
Karen Rabinowitz (Course Leader,
Director & Teacher of Acting)
George Hall
(Director and Teacher of Acting)
Anne-Marie Speed BA, ADVS,
Licensed Estil Voice Craft Practitioner
(Spoken Voice & Text Work)
Julie Armstrong (Dance)
Simon Shelton (Dance)

Singing Teachers

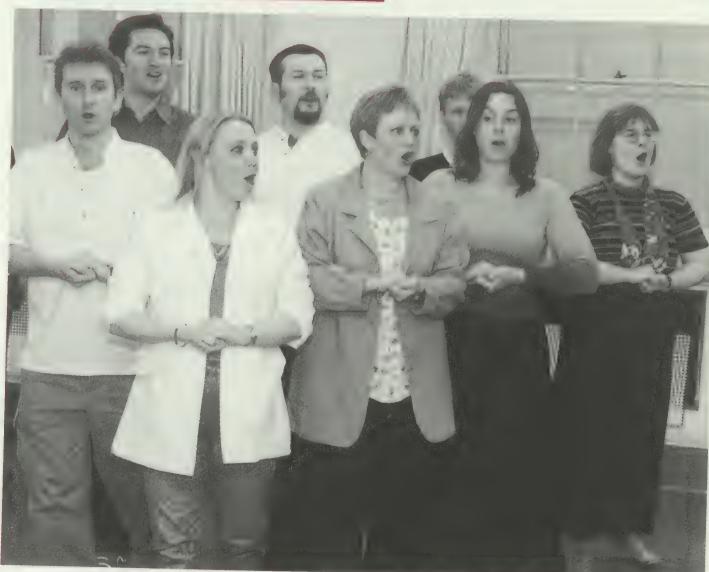
Paul Farrington GBSM, ABSM, EVTS
Ann James BA, IRAM, Dip EUR. HUM
Mary King BA, PGCE
Penelope MacKay AGSM, Hon ARAM
Howard Milner MA (Cantab), ARCM, FRSA
Gareth Roberts ARAM, ARSM, IRAM
Kenneth Woollam Hon RCM

Guest Repertoire Coaches

Marilyn Axe GRSM ARAM
Andrew Faulkner GGSM
Stephen Hill ALCM
Charles Miller
Ian McMillan BA, IRAM, ARCM, LTCI
Bruce Ogsten FCL (Piano & Singing)
Robert Scott RNMC

**Guest Teaching Staff –
projects & productions**

Anna Barry (Director)
Paul Clayton (Director)
Anthony Drewe (Director)
Stephen Hill ALCM (Musical Director)
Martin Koch (Musical Director)
Nathan Martin (Musical Director)
Matt Ryan (Director)
Robert Scott (Musical Director)
David White ARAM (Musical Director)



Mary Hammond FRAM

Graduated from the Royal Academy of Music in both singing and piano. Singing career has included a wide range of genres, from Covent Garden to rock operas. Also experienced in theatre, TV, radio and recording. Has worked as a vocal coach and consultant to Cameron Mackintosh Ltd, the Really Useful Group, the Royal National Theatre and the Royal Shakespeare Company as well as many repertory companies. On the Executive of the British Voice Association and the Board of the Actors' Centre.

Karen Rabinowitz

Director and choreographer whose work ranges from staging operas and plays (Royal National Theatre, Opera North, Scottish Opera and many others) to directing and choreographing musicals and pantomimes.

Department Administrator: to be appointed

Telephone: 0171 873 7383 **Email:** voice@ram.ac.uk



Contemporary musical theatre demands versatile performers of a high musical and vocal standard, with strong dramatic and verbal ability, together with dance and movement skills. The Academy's one-year course offers an intensive training to postgraduate (or equivalent) students wishing to pursue a career in Musical Theatre. It aims to provide a direct link from theoretical class work, via practical opportunities to entry to the profession.

Students have individual singing lessons, repertoire coaching and spoken word tutorials, as well as classes in voice and the spoken word, extended vocal techniques, dance (including jazz, tap and ballroom), movement, acting, singing, audition classes and project work. Students are also offered masterclasses and workshops with visiting professionals, and take part in internal competitions.

Recent graduates of the course have appeared in *Les Misérables* (London and tour), *Martin Guerre* (tour), *Oklahoma* (Royal National Theatre), *A Tale of Two Cities* (Birmingham), *Sweeney Todd* (Opera North), *Beauty and the Beast* (London and Hamburg), *Phantom of the Opera* (London & tour), *Into the Woods* (London), *Nine* (London), *Company* (London), *Fame* (London and tour) and *Candide* (Royal National Theatre).

Some highlights from 1998/99

- ▶ concerts and recordings in a great variety of musical styles
- ▶ a showcase for agents and casting directors
- ▶ Three major productions: *A... my name is Alice*, *They Shoot Horses Don't They* and *Cabaret*
- ▶ Masterclasses with Julia MacKenzie, Daniel Massey, David White, Jenny Seagrove, Jeremy Sams, Matthew Ryan and Niamh Cusack

"This course has really encouraged me to develop my acting through my singing, to focus on the individuality of my voice and performance skills, through a process of exploration, both vocally and dramatically. There is an all-important emphasis on finding a truth in performance and attention to building strong technique and stamina as versatile performers" Airlie Scott, recent student

Head of Choral Direction & Church Music



Patrick Russill MA, Hon RAM, Hon FGCM
Jeremy Summery MA, MMus, Hon ARAM

Consultants

Francis Grier MA, FRCO
David Hill MA, FRCO, Hon FGCM
Martin Neary IVO, O Mus, FRCO, Hon RAM
James O'Donnell MA, FRCO

Choral Direction & Church Music

Patrick Russill MA, Hon RAM, Hon FGCM

Organ Scholar at New College, Oxford, studying with David Lumsden and Nicholas Danby. Organist of the London Oratory since 1977. Has conducted in Scandinavia, Germany, Italy and Asia as well as the UK. Work as a choir trainer on DG Archiv, Hyperion and EMI labels. Executive Committee member and examiner (Choral) at the Royal College of Organists. Musical Editor of *The Catholic Hymn Book* (1998). Head of Church Music 1987-97, Head of Choral Direction and Church Music since 1997.

Telephone: 0171 873 7331

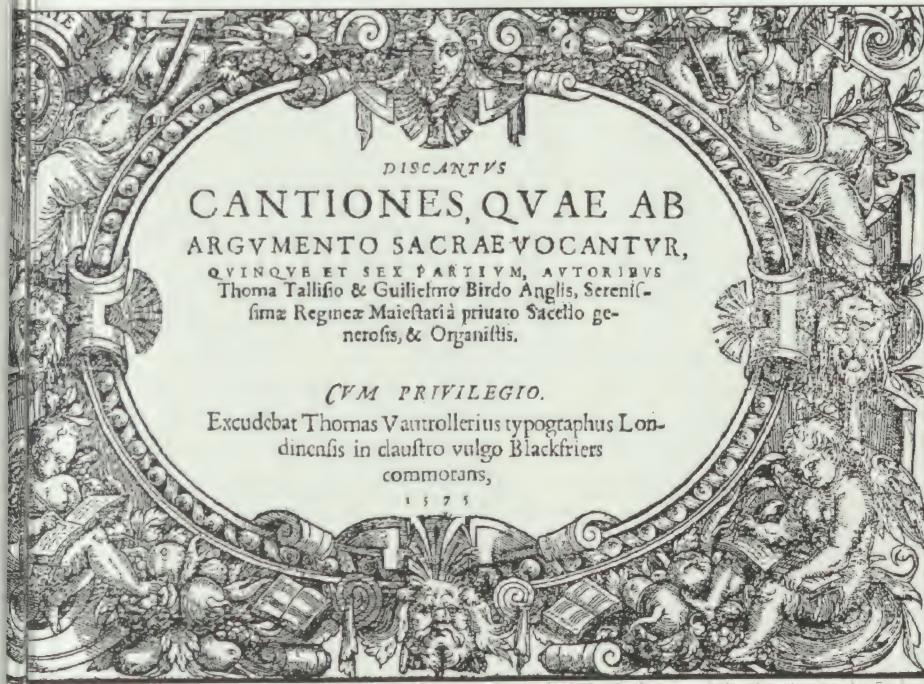
Email: choral.direction@ram.ac.uk



The Academy's pioneering Church Music department has been redesigned as the department of Choral Direction and Church Music. It now offers the first specialist postgraduate Choral Direction course in the country. The two-year course embraces a comprehensive range of sacred music for concert and service plus selected secular repertoire, culminating in the award of a Diploma of Postgraduate Studies, with an MMus available for selected students. Choral Direction is offered at undergraduate level as a choir-training class elective only, not as a principal study.

Course content

The modern British choral tradition (both English and Latin) is taken as the stylistic framework for exploration of a broad sweep of European sacred repertoire, related secular music and historically informed performance practices. Studies, some also available as undergraduate class electives, include conducting and rehearsal techniques, repertoire, performance practice and interpretation, editing, and vocal technique. These are complemented by contextual studies which examine the repertoire (chant, chorale and hymn, as well as art-music) and its relationship to the liturgy.



Reproduction from the Academy's copy of Tallis and Byrd's *Cantiones Sacrae* of 1575 – the first sacred choral music printed in England

Practical opportunities

Students observe and work with a variety of choral groups, taking advantage of the outstandingly diverse range of opportunities that London offers. There is a close working relationship with the adult professional and children's choirs of the London Oratory. Amongst the eminent choral directors associated with the course are Harry Christophers (The Sixteen), John Scott (St Paul's Cathedral) and Andrew Carwood (The Cardinal's Musick and the London Oratory). The distinguished course consultants (see above) periodically give masterclasses. The department has links with the conservatoires of Malmö, Leipzig and Budapest, and works regularly at Neresheim Abbey in southern Germany.

Potential applicants are encouraged to contact the Head of Choral Direction and Church Music for further information.

Music
Theatre

Choral
Direction

What it's really like to study at the Academy...

The students

Anne Mette Schmidt Postgraduate Performance Musical Theatre

I'd already studied for five years in Denmark and came here as a postgraduate singer before taking the Musical Theatre course. After three years at the Academy I feel that I've pieced together everything I need for my performing career. The Musical Theatre course builds towards a final performance, and this professional approach has been great preparation for me.

What I've loved here is the way that new projects come up from unexpected places. An informal discussion in the common room can turn into a long-term collaboration. I've even had the opportunity to sing in Mahler's Fourth Symphony with the Symphony Orchestra. I've performed outside London too, so I've had a chance to explore other parts of Britain and mix social activities with work.

Chris Higginbottom BMus Jazz (drums)

I wanted to study in London and to commit myself to jazz, so the Academy's course was the obvious choice. The support in other areas was also a factor in my choice, particularly the chance to compose, study history and improve my keyboard skills.

I've been stretched here in new ways. There are many chances to play with excellent musicians, in anything from big band to small experimental ensembles. I've been able to travel too - I've been to a Canadian summer course in Banff, and hope to travel to the Academy's American seminars in Lake Placid before I graduate. I've also made a lot of all the influences around within London, getting to the roots of British jazz and exploring the active contemporary scene. There's a strong community feel at the Academy, particularly in the jazz department. We perform and socialise together regularly. I even share a house with three other students from the course.



Des Oliver MMus composition

I came here six months ago as a postgraduate. As a London-based composer I already knew about the Academy's social and musical atmosphere and I wanted to experience it from the inside. Hearing your music is the best way to learn from it, and I wanted the chance to work with great performers. I also felt that as a composer it's important to be in London. I had a piece played at the South Bank earlier this year – opportunities like that are rarer if you're not at the centre of things. Being at the Academy has given me a global perspective on new music as I'm working with composers and performers from all over the world who all influence my thoughts. We also have regular lecturers from outside, who provide yet further inputs.

I've also enjoyed conducting my own works and pieces by my colleagues. I hope to set up my own specialist new music group when I leave. Ideally I'll combine that with more commercial work – I recently wrote some string tracks for a recording and would like to do more of that too.

Katharine Steddon BMus Historical Performance (principally recorder & cello)

When I was considering what to do after school I was adamant that I wanted to go to University – I applied to the Academy only out of respect for my head of music, who commanded me to do so! Then I came to audition here and knew that it was the right place for me. I could tell that the friendly atmosphere of the Academy, and the quality of the players auditioning,

would inspire me to take a more disciplined approach to music-making. I was delighted to receive an offer, and accepted it straight away.

At the Academy I've performed on recorder and baroque cello as well as rebec, modern cello and voice, and I also study viol. I've co-founded an early music ensemble, have appeared on a television jingle, and will be representing the Academy at the Kyoto Music Festival. The Academy has a good reputation for academic work through its relationship with King's College London, so it's very easy to keep this going to an equally high level.

Being here has given me the opportunities to make links with professional players and prepare for the future.

Professional Faculties

Clio Gould AGSM Hon RAM
Artistic Director, Royal Academy Soloists
James Watson FRAM
Head of Brass Ensembles

Chamber Music Coaches
Thomas Adès MPhil, MA CANTAB
Alberni String Quartet:
Howard Davis FRAM, FRSAMD, FIMA
Peter Popple FRSAMD, Hon ARAM
Matthew Soule AGSM
David Smith FRAM, FRSAMD
Sebastian Bell FRAM, Hon RCM
Clifford Benson Hon ARAM
Edward Carroll
Michael Dussek ARAM
Robert Farley
Kate Hill
Skalia Kanga FRAM
Sophie Langdon ARAM
Michael Lewis FIMA
Angela Malsbury Hon RAM
Melinda Maxwell Hon RAM
Tess Miller Hon FAM
Owen Murray GMM, Dip FAM (Copenhagen);
Hon FAM
Sarah Newman BMus, LRAM
Siegmund Nissel DM, Hon D Mus, D Univ, Hon RAM
John Orford Hon FAM, MMCM
Geoffrey Praley FRAM
Keith Puddy FRAM, FDC
Joseph Seiger Hon ARAM
John Wallace DBE, MA, FRAM
Andrew West ARAM

to perform specific works in 'themed' series and celebrations, such as the festival of Russian music in January 1999.

In the prestigious Diamond Chamber Music Series students perform chamber works alongside eminent players such as György Pauk, Angela Malsbury, Michael Thompson, Imogen Cooper, John Wallace and Maurice Hasson.

Larger ensembles include the RAM Soloists and RAM Brass. The Soloists, a string ensemble of fourteen players launched in 1998, perform under their dynamic director Clio Gould. RAM Brass combine brass ensemble and brass band repertoire; recent conductors include Howard Snell, Elgar Howarth, John Wallace and James Watson.



Howard Davis, of the Alberni Quartet, coaching a student ensemble

Chamber Music & Ensembles

Concert Manager: Leyla Güneş BA, MA

Telephone: 0171 873 7375 **Email:** ensembles@ram.ac.uk

As orchestral opportunities becomes less and less predictable, it is essential that students become versatile and experienced chamber musicians. Performances by chamber groups form an integral part of the Academy's concert programme.

String quartets, piano trios, brass and wind quintets form the basis of chamber music activity, but students also perform in mixed ensembles, often involving unlikely combinations of instruments. Students perform works of their own choice in Lunchtime and Early Evening Concerts, and are also invited



The RAM Soloists

Chamber Music

In 1998 the Academy launched a series of CDs of selected ensemble activities. The first to be recorded was *From Biber to Birtwistle*, which includes Janacek's Capriccio and Antheil's *Symphony for Five Instruments*. In 1999 the Academy has released CDs of Schoenberg's chamber version of Mahler's *Das Lied von der Erde* and British music with the RAM Soloists.

Some highlights from 1998/99

- *Dreams and Reflections* Russian Festival, featuring the music of Galina Ustvolskaya
- London International Brass Festival
- Performance of Gabrieli's *Symphoniae Sacrae*
- *Fires of Marylebone* with works by Schoenberg, Maxwell Davies and current students
- Performances by the RAM Soloists at the Academy and Spitalfields Festival

Composition & Contemporary Music

Director of
Contemporary Music



Director of Contemporary Music
Sir Harrison Birtwistle FRAM

Benjamin Britten Professor
Thomas Adès MPhil, MA CANTAB

**International Chair of Composition
and Contemporary Music**
Sir Richard Rodney Bennett CBE, FRAM

Manson Chair of Composition
Paul Patterson FRAM, FSA

Christopher Brown MA, FRAM
Michael Finnissy

Nicholas Gortzee
(Music Technology Assistant)
Dick Waller BA

(Media & Applied Music)
Steve Martland

Kenneth Reay ARAM, IRAM
(Head of Music Technology)

Recording Engineer
Kirsten Cowie BMus

Sir Harrison Birtwistle FRAM

One of the leading figures in contemporary music. Works combine modernist aesthetic with mythic power and emotional impact, with inspiration from contemporary art and the rituals of classical mythology and pre-history. Recent works include *Panic*, composed for the Last Night of the BBC Proms, and *Pulse Shadows*, a meditation on poetry by Paul Celan. Winner of 1986 Grawemeyer Award and 1995 Siemens Prize.

The Last Supper, a chamber opera commissioned by Glyndebourne, will be premiered at the Berlin Staatsoper in Easter 2000. New works are also in preparation for Cleveland Orchestra and Royal Opera House.



Department Administrator: Helen Thorp BA

Telephone: 0171 873 7379

Email: composition@ram.ac.uk

The Composition and Contemporary Music Faculty has an international reputation centred on project-based undergraduate (four-year BMus) and postgraduate (two-year MMus) programmes validated by the University of London. All work is rehearsed and recorded in regular workshops which are the foundation of ongoing collaborations with the Academy's instrumental and vocal departments. Numerous opportunities arise for student compositions

to be played by a range of ensembles, from chamber groups to orchestras and commissions are offered to write for various events both within and outside the Academy.

An annual highlight is the International Composer Festival celebrating the work of a prominent living composer. Since 1985 these have included Berio, Carter, Donatoni, Henze, Ligeti, Lutoslawski, Messiaen, Penderecki, Schnittke and Tippett. The department has also presented a highly successful British and American Film Music festival of concerts conducted by Ron Goodwin, Michael Kamen, Michael Nyman and John Williams. Works by composition students are performed throughout each festival.

The principal-study curriculum includes individual tutorials, workshops, weekly composition and analysis seminars, orchestration classes and workshops, electronic techniques, commercial and business skills and a variety of electives, including conducting. There are also regular visits by distinguished composers. The teaching staff are all distinguished professional composers with great variety of experience and skills.

Some highlights from 1998/99

- Russian Festival featuring the music of Galina Ustvolskaya
- Two recorded BBC Singers workshops of music by Academy students
- Performances of works by Academy students at the Spitalfields Festival
- Park Lane Group/South Bank Centre forum for composers
- Concerts and talks featuring music of David Blake, Simon Bainbridge and John Casken
- Teaching days with Thomas Adès, Sir Harrison Birtwistle and Sir Richard Rodney Bennett
- Workshops with RAM Sinfonia, Manson Ensemble & String Orchestra
- Visits from Mitsuko Uchida (on Webern) & Sarah Walker



Richard Dubugnon, Manson Fellow of Composition 1998/99, conducts a rehearsal of his music



Media & Applied Music

Dick Walter BA

Composer, arranger and musical director. Works include several Arts Council commissions and a CD of jazz compositions *Capricorn Rising*, released to critical acclaim in 1996. Commercials include Hovis, Dulux, Electricity, Yellow Pages (for 13 years), and award-winners for British Airways and Tabasco. TV credits for drama and light entertainment shows. Other credits include music for film, animation and a jazz score for Damon Runyon's *Butch Minds the Baby*.

Work with orchestras includes The Royal Philharmonic Orchestra, BBC Radio Orchestra and The Metropole Orchestra (Holland). Director of Media and Applied Music Studies since 1998.



Telephone: 0171 873 7373 **Email:** mediamusic@ram.ac.uk

The course is designed to equip the graduate with all the skills needed to work in the music business, whether as composer, arranger, musical director or orchestrator. The course initially concentrates on the craft of writing – the analysis of melodic techniques, theory of harmonic progression, and techniques of orchestration – as well as the study of contemporary technology. All of these studies are directly related to the needs of the contemporary working writer, and students are given



opportunities from the first year to direct and record their pieces in a studio setting, with players from the Academy as well as access to a variety of computer-based equipment. As the course progresses students start to apply the techniques they have learnt to the requirements of film, TV and the musical theatre, and are increasingly encouraged to explore those areas in which they are most interested in pursuing a career.

Some highlights from 1998/99

- Masterclasses by leading film composer Jerry Goldsmith, lyricist Will Jennings and TV composer Colin Towns
- A major concert by the students of the department, involving Academy players, theatre music performers and singers
- Two recording sessions for 3rd & 4th years with an orchestra of 38 players

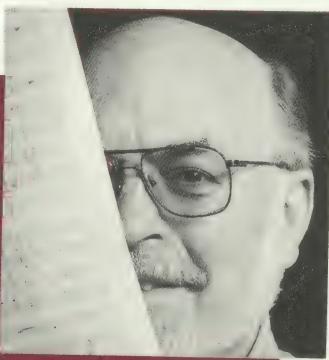


Jerry Goldsmith (left) on his recent visit to the Academy, pictured with Curtis Price

Composition

Jazz

Head of Jazz



Trevor Tomkins Hon ARAM
 (Jazz Ensemble Co-ordinator)
 Jeff Clyne Hon MAM
 (Jazz Workshop Co-ordinator)
 Hugh Fraser
 (Jazz Composition Co-ordinator)
 Michael Hrebeniak BA
 (Academic Studies Co-ordinator)
 Keith Nichols Hon ARAM
 (Early Jazz Co-ordinator)
 Martin Speake
 (Contemporary Music Co-ordinator)
 John Thomas (Jazz Skills Co-ordinator)

Trumpet: Steve Waterman
 Gerard Presencer
Trombone: Mark Bassey
 Hugh Fraser
Saxophone: Martin Speake
 Stefan Sulzmann ARAM
 Julian Arguelles
 Mark Lockheart
Piano: Nick Wilden
 Huw Warren
Guitar: Ed Speight
 John Paracelli
 John Etheridge
Drum Kit: Trevor Tomkins
 John Marshall
Vibes: Anthony Kerr
String Bass: Jeff Clyne Hon MAM
 Steve Watts
Electric Bass: Geoff Gascoyne
 Paul Westwood
Voice: Angela Elliott
Flute: Eddie Parker
Composition: Graham Collier OBE, Hon RAM
 Hugh Fraser
 Amit Sen

Associate Jazz Artists
 John Abercrombie (Guitar)
 Michael Gibbs (Composition)
 Ronan Guilfoyle (Bass)
 Karlheinz Miklin (Saxophone)
 Bernard Purdie (Drum Kit)
 John Surman (Saxophone)
 John Taylor (Piano)

Jazz CDs

"Simply splendid"
 Tony Hopkins, Daily Telegraph

"A heartening glimpse of the future,
 and warmly recommended."
 Richard Palmer, Jazz Journal International
 "Shows off their considerable
 talents... a terrific achievement."
 Jazz UK

Graham Collier OBE, Hon RAM

The first British graduate of Berklee School of Jazz, Boston, and the first British jazz composer to receive a commission from the Arts Council. Composition, conducting, education and journalism have taken him around the world. He has released many albums and is the author of six books including *Interaction – Opening Up the Jazz Ensemble*. He has given classes in North America, Europe, India and the Far East and Australia. He has been involved in the International Association of Schools of Jazz (IASJ) since its inception, and is editor and publisher of its magazine, *Jazz Changes*. Head of Jazz since 1986.

Department Administrator: to be announced
Telephone: 0171 873 7338 **Email:** jazz@ram.ac.uk

"The Royal Academy's Jazz Orchestra put on an impressive display of the compositional and performing talents of its fourth-year students"
 John Fordham, *The Guardian* (April 1999)

The Academy's Jazz course offers a rigorous preparation in improvisation and composition, enabling students to pursue an active career in the profession. The thrust of the programme is towards performance, and students play regularly in and outside the Academy in big band and small groups. Students are encouraged to write and perform their own music; a principle reflected in the content of annual recitals and the Jazz department's CDs.

Students undertake an investigation of stylistic developments in jazz over its history, and prepare the music as part of their composing and arranging classes. Supporting studies in history, technology and studio skills are designed to reinforce critical and professional abilities. The standard curriculum is enhanced by masterclasses given by eminent international performers.

Some highlights from 1998/99

- ▶ Release of *Five*, the fifth CD of original music from students on the jazz course
- ▶ Masterclass by Dave Holland
- ▶ Concert of music from the acclaimed Gary McFarland/Anita O'Day big band and vocal album *All the Sad Young men*, transcribed by senior students
- ▶ Four-day festival celebrating the centenary of Duke Ellington's birth
- ▶ Production of a sixth annual CD of student originals



The Academy's Big Band in concert

"The programme here is vast and varied – so much so that any particularisation over individual talents seems quite superfluous. Sufficient, I feel, to again acknowledge the sky-high standards attained."
 Ken Rattenbury, Crescendo

"Championing a musical attitude that expects self-expression and not just textbook excellence... a real credit to Graham Collier and his RAM programme."
 Barry McRae, Jazz Journal International

Academic Studies

Head of
Academic Studies



Jeremy Summerly MA, MMus, Hon ARAM

Choral scholar at New College, Oxford and postgraduate musicology student at King's College London. Founded Oxford Camerata in 1984, and conductor of Schola Cantorum of Oxford 1990-6. Has conducted over 30 CD recordings spanning music from Gregorian chant to the present day and toured Europe, USA, Japan, Southern Africa; received European Cultural Prize in 1995. Freelance broadcaster and writer/presenter of a variety of BBC Radio 3 programmes. BBC Studio Manager 1982-9. Academic Studies Lecturer at the Royal Academy since 1989 and Head of Academic Studies since 1996.

Michael Allett PhD, MMus, BMus
George Biddlecombe MA, PhD, ARAM,
GISM, FRAM, ARCM
Timothy Bowers DPhil, BMus, ARAM
Ruth Byrchmore MMus, BMus, ARAM
Sarah Callis PhD, BA
Jonathon Freeman-Alwood
MMus, BMus, Hon ARAM
Amanda Glouert MA, PhD, ARCM
Neil Heyde MMus, BMus
Iain Ledingham MA, FRAM, FRCM
Gerard McBurney BA
Ian Partridge CBE, Hon ARAM, FISM
Curtis Price AM, PRCM, Hon RAM
Patrick Russell MA, Hon ARAM, Hon FGCM
Peter Sheppard ARAM
Jeremy Summerly MA, MMus, Hon ARAM
Plus members of the teaching staff at King's College London

Supporting Studies

Denise Hart GSC, DCL, ARCM (Conducting)
David Pettifit MA, BMus, FRCM, Hon ARCM,
Hon FRCI, Hon ARAM (Aural Training)
Ken Reay (Technology)
Nicholas Walker ARAM, FRAM
(Keyboard Skills)

Humanities

Michael Hiebenick BA
(English Literature, Cultural Studies & Jazz)
Plus members of the teaching staff at King's College London

Telephone: 0171 873 7352 **Email:** academic.studies@ram.ac.uk

Academic Studies are considered essential to every student's development as a performer. A comprehensive range of topical courses is offered across the disciplines of historical musicology, analysis, performance practice and composition, as well as aural training, keyboard skills, technology and conducting (Supporting Studies) courses which are designed to reinforce a student's critical awareness as a performer and/or composer. The flexibility of the programme encourages students to pursue individual interests, challenging them to extend knowledge and experience, in order to prepare for a range of jobs within the music profession. A full range of specialist music and humanities courses is also available for Academy students at King's College London.

Performance Perspectives at the Academy

Stemming from the MMus programmes in Performance and Composition, the Academy hosts monthly research colloquia entitled 'Performance Perspectives'. These open talks and discussions invite distinguished speakers to reflect critically on current performance issues, while encouraging new interactions between matters of academic and practical interest.



A corner of the Academy's well-stocked library

Historical Performance

Head of Historical Performance



Consultants

Christopher Hogwood CBE, Hon RAM

(Visiting Professor)

Trevor Pinnock Hon RAM

Anthony Rooley FRAM

Roger Norrington Hon RAM

Andreas Staier (Visiting Professor)

Strings

Simon Standage MA (Baroque Violin)

Elizabeth Wallfisch FRAM

(Modern & Baroque Violin)

Jan Schlapp ARAM (Baroque Violin)

Jennifer Ward Clarke Hon ARAM

(Baroque Cello)

Richard Campbell

(Viola da Gamba & Violone)

Laurence Dreyfus PhD, MPhil, BA, Dip SUP

(Brussels), Hon RAM (Viola da Gamba)

Woodwind

Anneke Boeke (Recorder)

Peter Holtslag Hon ARAM (Recorder)

Lisa Beznosiuk Hon RCM (Baroque Flute)

Sophia McKenna (Baroque Oboe)

Keith Puddy FRAM, FRCI

(Modern and Classical Clarinet)

Andrew Watts (Baroque Bassoon)

Brass

Andrew Clark GGSM (Natural Horn)

Robert Farley (Natural Trumpet & Cornetto)

Ian Wilson ARAM, FRCI

(Natural Trumpet & Cornetto)

Susan Addison (Early Trombone)

Stephen Wick (Serpent, Ophicleide)

Anthony Halstead

(Visiting Professor, Natural Horn)

Jeremy West

(Visiting Professor, Cornetto)

Historical Keyboards

Virginia Black FRAM (Harpsichord)

Terence Charlston MA, MMus, ARAM, FRCO

(Harpsichord & Basso Continuo)

Laurence Cummings MA, ARCM, FRCO

(Harpsichord & Basso Continuo)

Neal Peres da Costa (Fortepiano)

John Toll MA, FRCO

(Harpsichord & Basso Continuo)

Kenneth Gilbert Hon RAM

(Visiting Professor of Harpsichord)

Voice

Charles Brett MA, Hon RAM

Paul Esswood Hon RAM

Ian Partridge CBE, Hon RAM, LGSM

Laurence Cummings MA, ARCM, FRCO

Studied at Oxford University and the Royal College of Music. Plays harpsichord and organ continuo with many of the world's leading period instrument groups, including Les Arts Florissants, The Sixteen Choir, The Gabrieli Consort and the Orchestra of the Age of Enlightenment. As a soloist has recorded the harpsichord music of Louis Couperin and has embarked on a project to record the music of François Couperin. Head of Historical Performance since 1997.

Department Administrator: Helen Thorp BA

Telephone: 0171 873 7379 **Email:** historical.perf@ram.ac.uk



The baroque orchestra in rehearsal with Laurence Cummings

The faculty offers intensive training in all aspects of historically informed interpretation. In expanding specialist performance possibilities for 'traditional' and 'modern' instrumentalists and singers alike, the faculty combines the role of the former Early Music department with a broader involvement in mainstream Academy life. Principal-study tuition is provided on period instruments, and contemporary players are also encouraged to learn an equivalent period instrument. For singers, interpretation classes, coaching and performance opportunities are available in earlier repertoire.

Two baroque orchestras – one a period instrument ensemble, the other a modern instrument group which performs in a style appropriate to its repertoire – regularly rehearse and give

concerts. The Brass and Vocal departments also give frequent joint concerts using period instruments. Specialist classes in detailed areas of performance practice (for example national styles, tuning systems, ornamentation, compositional techniques, continuo disciplines, dance) are offered by the Academy's eminent teachers, who are active as soloists and members of leading period instrument ensembles. They are therefore ideally placed to keep students in touch with professional opportunities and developments. Visiting Professor Christopher Hogwood takes an active role in the life of the faculty, directing classes, coaching ensembles and directing concerts. The faculty also participates regularly in the London Bach Festival.

Resources include a fine collection of original instruments and modern copies, which are available for student use, and a comprehensive library of rare manuscripts and editions.



A rehearsal of the Bach *Magnificat* with the baroque orchestra



Peter Holtslag, recorder professor

Some highlights from 1998/99

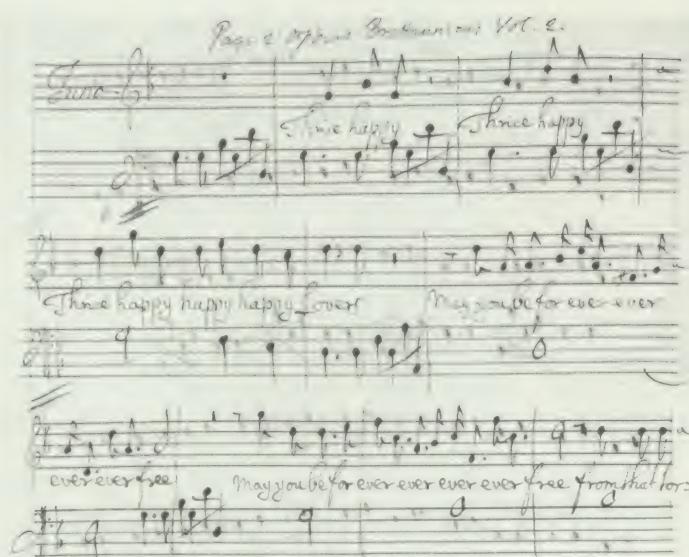
- ▶ London Bach Festival, including cantata performances by the period instrument baroque orchestra
 - ▶ Baroque Dance with Mary Collins and Footwork
 - ▶ *Batailles Musicales* – historical brass, strings and singers in a dramatic performance led by Sue Addison, in collaboration with the vocal department
 - ▶ A concert in BBC Radio 3's Early Music Day
 - ▶ Masterclasses including Hans Rudolf Stalder (early clarinet) and Christopher Hogwood (clavichord)
 - ▶ Performance classes with Mary Nichols, Micaela Comberti, Jed Wentz, Paul Goodwin and Gail Hennessy



Historical Performance



The Academy: watercolour painter of Henry Prince



A page from the autograph manuscript of Purcell's *The Fairy Queen*, in the Academy's Library

Former students

Many famous musicians – singers, players, conductors and composers – have studied at the Academy. Some have returned as teachers to stimulate new generations of musicians, and others have settled world-wide and become leaders in their chosen branch of the music profession.

Amongst the Academy's most distinguished alumni are Sir John Barbirolli, Sir Arnold Bax, Sir Richard Rodney Bennett, Sir Harrison Birtwistle, Denis Brain, Sir Clifford Curzon, John Dankworth, Lesley Garrett, Evelyn Glennie, Dame Myra Hess, Richard Hickox, Sir Elton John, Philip Langridge, Dame Felicity Lott, Dame Moura Lympany, Joanna MacGregor, Nicholas Maw, Michael Nyman, Sir Simon Rattle, Jean Rigby, Sir Arthur Sullivan, Dame Eva Turner, Christopher Warren-Green and Sir Henry Wood.

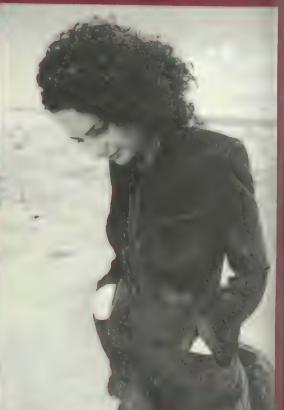
Here's a selection of professionals who have graduated from the Academy in recent years. There are many more who don't appear here.



Dame Felicity Lott



Sir Simon Rattle



Joanna MacGregor



Michael Nyman

- Jeanette Ager (95) mezzo soprano ► Ken Aiso (95) violin, English Chamber Orchestra ► James Albrechtson (94) principal oboe, Gothenburg Opera ► Richard Alsop (95) double bass, English National Opera ► Gary Arbuthnot (96) flute ► Mark Asford (94) guitar, BBC Radio 2 Young Musician of the Year, 1996 ► Oliver Ashmore (90) composer & musical director, West End ► Robert Ault (91) sub-principal clarinet, English National Opera ► Rachel Beckles Willson (89) piano ► Emma Bell (98) soprano; winner, Kathleen Ferrier Award 1998 ► Mark Bennett (91) violin ► Richard Berry (94) co-principal horn, English Chamber Orchestra ► Catherine Beynon (92) principal harp, Royal Danish Orchestra ► Emily Beynon (91) principal flute, Royal Concertgebouw Orchestra ► Radek Boschetty (90) music producer, BBC ► Richard Bourn (93) fourth horn, Hallé Orchestra ► John Bradbury (90) principal clarinet, BBC Philharmonic ► Christopher Brannick (87) percussion ► Claire Briggs (87) principal horn, City of Birmingham SO ► Alan Brind (91) violin ► Sarah Burnett (93) bassoon ► Ruth Byrchmore (91) composer ► Rosalind Cabot (93) principal viola, Northern Ballet ► Andrew Canning (90) organist, Uppsala Cathedral, Sweden ► Helen Callus (90) viola ► Bridget Carey (87) viola, Kreutzer Quartet ► Colm Carey (94) recitalist & organist, HM Chapel Royal Tower of London ► Graham Caskie (91) piano ► Tim Cawley (98) Young Jazz Musician of the Year 1998 ► Terence Charleston (89) harpsichord ► Nigel Clarke (87) composer ► Richard Clews (88) third horn, London SO ► Mark Coates-Smith (92) viola, Irish Chamber Orchestra ► Katharine Constable (88) second flute, English National Opera ► Celia Craig (91) cor anglais, Bournemouth SO ► Simon Crawford-Phillips & Philip Moore (98) piano duo; winners, International Schubert Competition 1998 & Ensemble Award, Royal Over-Seas League 1999 ► Colin Currie (98) percussion ► Neil Davies (90) bass ► Laura Donoghue (92) cello, London Philharmonic Orchestra ► Bethan Dudley (90) soprano ► Richard Dubugnon (97) composer ► Susan Dumbreck (96) 'Oklahoma', Royal National Theatre ► Rhona Duncan (95) violin, Malmo SO ► Aidan Eardley (95) cello, BBC National Orchestra of Wales ► Mark Eden & Christopher Stell guitar duo ► Sam Elliot (98) tuba, Scottish Opera ► Emperor String Quartet ► English Guitar Quartet ► Patrick Evans (90) principal viola, Athens Kamerata ► Kevin Field percussion, Bournemouth SO ► Martin Field (93) bassoon ► Galliard Wind Ensemble ► Rumon Gamba (98) assistant conductor, BBC Philharmonic ► Ben Gant (96) trumpet chair, Candide, Royal National Theatre ► Christian Garrick (94) jazz violin ► Esther Geldard (92) viola ► Antigoni Goni (92) guitar ► Adam Gorb (89) composer ► Rachel Gough (88) principal bassoon, London SO ► Christopher Gould (95) piano ► Gould Piano Trio (91) ► Julia Graham (95) cello, BBC SO ► Andrew Gunn (93) sub-principal cello, Royal Ballet Sinfonia ► Robin Haggart (95) co-principal tuba, Royal Liverpool Philharmonic ► Rustem Hairutdinov (94) piano ► Aled Hall (95) tenor ► Michael Hall (99) conductor in residence, Winnipeg SO ► Gareth Hancock (92) piano ► Dominic Harlan (97) piano ► Caroline Harrison (87) co-principal viola, BBC SO ► Benjamin Harte (98) violin ► Jonathan Hartley (94) violin, Royal Opera ► Daniel Hope (95) violin ► Christopher Horn (97) trumpet ► Clare Howick (92) violin, London Mozart Players ► Katherine Hunka (96) violin ► Joel Hunter (97) sub-principal viola, BBC Scottish SO ► Glen Inanga & Jennifer Micallef winners, Schubert International Competition for Piano Duos ► Aled Jones (90) singer/actor ► Peter & Zoltan Katona (97) international prize-winning guitar duo ► Geza Kayser (91) principal second violin, Kwa-Zulu Philharmonic Orchestra ► Andrew Keeping (91) guitar ► Gillian Keith (99) vocal award, Royal Over-Seas League Competition 1998 ► Jonathan Kelly (91) principal oboe, City of Birmingham SO ► Freddy Kempf (99) prize-winner, Tchaikovsky Piano Competition ► Elizabeth Kenny (90) lute ► James Kirby (87) piano ► James Knight (97) Young Jazz Musician of the Year, 1997 ► Josephine Kinght (91) principal cello, BBC Scottish SO ► Mari Kumamoto (86) piano and broadcaster ► Carys-Anne Lane (90) soprano ► Richard Lannoy (96) film composer ► Carmine Lauri (93) violin, London SO ► Mark Lebrocq (91) tenor, ENO & others ► Leopold String Trio ► Clare Lintott (91) horn ► Constantin Lifschitz (97) piano ► Cecile Loken (95) principal flute, Royal Swedish Opera ► Nicola Loud (96) violin ► Graham Mackay-Bruce (97) Marius, 'Les Misérables', West End ► Christopher Maltman (95) baritone ► Andrew Manze (87) violin ► Paul Marley (91) cello ► Kenta Matsumi (94) viola ► Richard May (89) cello ► James Maynard (99) second trombone, London SO ► Alison McGillivray (95) baroque viola ► Katharine McGillivray (94) baroque cello ► Lorna McGhee (99) flute ► Geraldine McGreevy (95) soprano; winner of 1996 Kathleen Ferrier Award ► Christopher McShane (89) principal tuba, BBC Scottish SO ► Douglas Mitchell (90) second clarinet, Royal Philharmonic Orchestra ► Graham Mitchell (98) double bass, The Philharmonia ► Chi-Yu Mo (96) second clarinet, London SO ► Mobius chamber music ensemble ► Nicolae Moldoveanu (94) principal conductor, English Sinfonia & conductor of other major orchestras ► Gabriela Montero (94) piano; prize-winner, 13th Warsaw Chopin Competition ► Maxime Moore (96) sub-principal viola, Royal Liverpool Philharmonic ► Richard Moorhouse (92) assistant sub-organist, St Paul's Cathedral ► Paul Morris (91) violinist ► Catrin Morris-Jones harp ► Paul Moylan (90) double bass ► Simon Mulligan (95) piano ► The Musice Company ► Paul Murphy (88) conductor, Birmingham Royal Ballet ► Makoto Nakura (93) marimba ► Mary Nelson (97) soprano, English National Opera ► Elizabeth Neville (95) cello, BBC Philharmonic ► Mark O'Brien (91) bass clarinet, City of Birmingham SO ► Hallfridur Olafsdottir (91) co-principal flute, Iceland SO ► Martin Owen (96) principal horn, Royal Philharmonic Orchestra ► Onyx Brass ► Charlotte Page (93) Christine, 'Phantom of the Opera' (West End) ► Daniel Pailthorpe (88) principal flute, English National Opera ► Roxanna Panufnik (89) composer ► Daniel-Ben Pienaar (97) piano ► Ashan Pillai (92) sub-principal viola, English Chamber Orchestra ► Amanda Pitt (94) soprano ► Robert Plane (92) principal clarinet, Northern Sinfonia ► Duncan Prescott (87) clarinet ► Ian Price (97) prize-winner, Perrier Young Jazz Musician of the Year 1999 ► Alwynne Pritchard (93) composer ► Alison Procter (90) piano ► Quintessential Brass Ensemble ► Mark Radcliffe (90) baroque oboe ► Sophia Rahman (92) piano ► Ann Rankin (94) cor anglais, Hong Kong Philharmonic ► Catherine Ratray (97) third horn, Birmingham Royal Ballet ► Harriet Rayfield (93) violin, London SO ► Augusta Read Thomas (89) composer ► Christine Roberts (94) principal clarinet, Northern Ballet ► Simon Roberts (92) tenor ► Jane Rogers (91) baroque viola ► Ben Rogerson (95) cello, RTE Orchestra ► Joanne Rozario (93) principal flute, Kwa-Zulu Philharmonic Orchestra ► Gary Ryan (91) guitar ► Adam Saunders (91) composer-in-residence, East of England Orchestra ► Dominic Saunders (90) piano ► Richard Saxel (98) member, Piano Circus ► Jan Schmolck (92) violin, Angel Piano Trio ► Ruth Scott (93) principal oboe, English National Opera ► Dominic Seldis (92) principal double bass, BBC National Orchestra of Wales ► Emma Selway (92) mezzo-soprano ► Katharine Shave (89) violinist ► Peter Sheppard (89) violin ► Philip Sheppard (92) cello ► David Gordon Shute (97) tuba ► Rachel Simms (95) bassoon ► Iain Simcock (89) musical director, Collegium Musicum de France ► Nicholas Skilbeck (88) musical director, 'Cats' ► Anna Sliwa (97) prize-winner, 1998 Warsaw International Harpsichord Competition ► Gareth Small (93) associate principal trumpet, Hallé Orchestra ► Zoe Smith (90) piano ► Ashley Solomon (91) baroque flute & recorder ► Julia Staniforth (91) bassoon ► Zoe Solomon (90) piano ► Karen Stephenson (94) principal cello, BBC Concert Orchestra ► Hans-Peter & Volker Stenzl (90) piano duo ► Peter Sulski (91) viola, London SO ► Andrew Sutton (94) second horn, English Chamber Orchestra ► Matthew Taylor (89) composer ► Tetra Guitar Quartet ► Anna Tilbrook (97) piano ► Marcus Tilt (94) music director, 'Grease', West End ► Lee Tsarmaklis (91) principal tuba, Royal Philharmonic Orchestra ► Neil Varley (91) accordion ► Ilan Volkov (96) assistant conductor, Boston SO ► Andrew Walmsley (89) co-principal cello, Orquesta Sinfónica de Sevilla ► Ashley Wass (98) winner, London Piano Competition 1998 ► Andrew Watts (91) counter-tenor ► John Webb (94) composer ► Simon Webb (92) cello, London Philharmonic Orchestra ► Susannah Webb (94) violin, Queensland Philharmonic ► Andrew West (87) piano ► Martin West (95) assistant conductor, English National Ballet ► Emily White (88) pianist ► Mark Wigglesworth (89) conductor, BBC National Orchestra of Wales ► Huw Williams (94) sub-organist, St Paul's Cathedral ► Nicole Wilson (97) violin, London SO ► Meirion Wynn Jones (95) organist, Liverpool Metropolitan Cathedral ► Tien Yang (95) prize-winner, 1998 Warsaw International Harpsichord Competition ► Christopher Yates (88) principal viola, City of Birmingham SO ► Lucy Yendole (92) viola, Royal Opera ► Fabio Zanon (93) guitar

General information

Facilities

The Academy is a striking, purpose-built Edwardian building dating from 1911. It includes all the requirements of a modern conservatoire:

- ▶ teaching studios
- ▶ rehearsal and lecture rooms
- ▶ two large concert rooms
- ▶ a modern opera theatre
- ▶ a large concert hall (the Duke's Hall)
- ▶ a recently updated stock of pianos
- ▶ a well-equipped Library
- ▶ good restaurant and bar facilities
- ▶ a significant provision in electronic and recording studios, which can be used for student performances or for making demonstration tapes

There are also suites of practice studios. Teaching rooms are available for practice in the evenings. Facilities are available from 7am-11.30pm during term-time and on a more restricted basis at weekends and in vacations. The recent acquisition of 1-5 York Gate (next door to the Academy) provides an invaluable extension to its teaching and practice facilities. A major conversion project is scheduled for completion in summer 2000 and incorporates a new 200-seat Recital Hall as well as York Gate's 'living museum', which will display many of the Academy's valuable and historic instruments and manuscripts.

Library

The Library has over 125,000 items and provides essential materials for Academy courses, with a large stock of books and sheet music including significant Special Collections of early printed and manuscript materials. The Armstrong Room houses the reference collection and has accommodation for quiet study. Audio facilities include CD and DAT players and record/cassette decks as well as a video player and a substantial library of recordings. Microfilm/microfiche materials and a reader-printer are also available for use. The majority of students have access to King's College and University of London libraries but must apply through the Academy Librarian. An inter-library loan scheme operated by the British Library gives access to still further resources. All stock information is available through an on-line catalogue. The Library also houses a Sir Arthur Sullivan archive and a Sir Henry Wood archive presented by the late Professor Arthur Jacobs. Among the Library's most valuable possessions are the manuscripts of Purcell's *The Fairy Queen*, Sullivan's *The Mikado*, and Vaughan Williams' *Fantasia on a Theme of Thomas Tallis* and *Serenade to*



Acting Librarian Kathy Adamson and student Alex Kidston examine a rare manuscript in the collection

Music. In addition, a grant from the National Heritage Memorial Fund has assisted in the purchase of the Robert Spencer Collection which comprises one of the finest sets of Early English Song and Lute music, as well as a fine collection of lutes and guitars.

Various guides to the collections are available from the Librarian.

The Orchestral Library has about 4,000 sets of orchestral parts constantly augmented with new acquisitions. Important collections include the libraries of Sir Henry Wood and Otto Klemperer.

Stock of instruments

All students, except those in piano, organ, harpsichord and timpani and percussion, are expected to own their own instruments. The Academy has an extensive stock of instruments, including one of the finest collections of stringed instruments in the world which includes Stradivari and Amati violins and the famous 1696 'Archinto' viola. The majority of these are available on loan during studentship, particularly for important concerts, recordings and international competitions. There is also a varied stock of woodwind and brass instruments and a substantial collection of modern copies for 'period' performance.

Masterpieces of Italian Violin-Making 1620-1850, by David Rattray, the Academy's Instrument Custodian, is a valuable guide to the Academy's collection of stringed instruments – price £50.

General
information

Computers

Ten Apple Macintosh workstations, for the use of students and staff, are equipped with academic and professional applications, including word-processing, spreadsheets and desktop publishing. To complement this, the acclaimed Sibelius package is available for state-of-the-art music notation. Students have access both to electronic mail and the vast information resources accessible the world over through the internet. The Academy provides training in the use of this equipment, helping students to master the skills needed by professional musicians today in managing and promoting their performance careers.

The Academy's own web site is at <http://www.ram.ac.uk>.

General information



An architect's model of York Gate, connected to the main Academy building by the proposed new barrel-vaulted Recital Hall.



The Academy's restaurant deservedly has an excellent reputation

The Student Union

All students are automatically members of RAMSU, the Academy student union. RAMSU is led by an elected student president and a committee of friendly Academy students. As well as welfare services and international representation, it runs a variety of societies, adaptable to demand. Current active societies include Tai Chi, the Christian Union and various sports including our prize-winning football team. Regular meetings with the Board of Management ensure that students' opinions are understood and acted upon. This has most recently made possible a comfortable and welcoming new students' common room.

Social activities are an essential part of Academy life. Specific events include a Rag Week, termly balls, themed parties and freshers' week. Other frequent events include karaoke, bouncy boxing and games nights. RAMSU is run in close contact with the University of London Union, giving Academy students access to their wide range of facilities.

Open Days

Open Days are designed for any member of the public to observe Academy work in progress, though they are directed particularly towards prospective applicants who may wish to consult specific staff on aspects of the Academy 'experience'. Open days are organised in late September and information is included with the application form. Visits at other times may be arranged, but are usually for groups rather than individuals. Enquiries should be addressed to the Registrar.

Consultation Lessons

The Academy takes great care over the allocation of students to teachers. Those who have accepted a place are encouraged to make early contact with the Registrar. Every effort is made to accommodate students' preferences but the final allocation is at the absolute discretion of the Principal. There may be a charge for consultation lessons in advance of entry, payable to the professor.

Scholarships and Bursaries

Entrance Scholarships are awarded to selected candidates following Entrance Auditions. The Academy is also able to offer bursary awards to a select number of undergraduate and postgraduate students. Funds vary from year to year but the Academy tries to make available as much money as it can for students. Enquiries should be made to the Registrar.

See page 49 for Associated Board International Scholarships.

Accommodation

The Academy has access to a wide range of accommodation, including hostels in the University of London. All enquiries should be addressed to the Estates Manager.

International Students

The Academy offers an 'acclimatisation' course to international students in the weeks before the beginning of the academic year. This includes a thorough introduction to the Academy and London life. Ongoing language courses are compulsory for non-English-speaking overseas students who fail to satisfy a minimum English-speaking requirement. A handbook for international students is available from the Registrar and gives many useful hints.

ALEXANDER TECHNIQUE
Members of the Society of Teachers
of the Alexander Technique
Lady Davis Hon FRAM
Graham Griffiths ARAM
John Hunter
Ilana Machover
Julia Magidov
Dorothea Margaret Hoi FRAM
Paul Moore
Jan Steele

MUSIC IN THE COMMUNITY
Graeme Humphrey ARAM (Director)
Margaret Hubicki MAE, RAM, FRSA
(Consultant)

Alexander Technique

Many performing artists believe the Alexander Technique to be an indispensable foundation for their professional skills. The Technique is based on an understanding of the body in relation to the stresses and demands of life. It allows the release of unnecessary tensions, the changing of habits acquired through years of physical misuse, and the prevention of interference with delicate mechanisms of balance. The discipline is of particular value to young musicians as they prepare to enter a demanding and competitive profession. Students can apply for a course of weekly individual lessons, and small group sessions are available for those who have taken classes in the past.

Music in the Community

This programme is designed to broaden student horizons and, at the same time, create links with the local community. Small ensembles are taken into local schools to give concerts and demonstrations – to date over 2000 local school children have attended these concerts – and instruction is given in presentation and communication. Additionally, the programme prepares students in the specific demands required of artists working for the Council of Music in Hospitals and *Live Music Now!*. Contacts are also made for students who wish to involve themselves in the disadvantaged community.

Counselling

The pastoral team, led by the Counsellor, has instant access to all appropriate facilities at King's College London. The Academy has a designated Chaplain from the University of London chaplaincy.

Health

The Academy uses a range of specialists who deal with difficulties related particularly to performing musicians. Close links exist with a number of the city's teaching hospitals.

Careers Advice

Career preparation in a broad range of crucial areas in the music profession is integrated into courses of study. The Vice Principal & Director of Studies, Heads of Studies and Course Tutors are available to give individual advice. Students also receive a copy of *Preparing for Work*, an exclusive Academy publication full of advice from members of the music profession on ways to seek auditions and obtain employment. The Research Officer also provides support for students who are in the final stages of their study.

Post-student Support

The transition from student to professional life is not always easy and the Academy is committed to helping current and former students to establish themselves in the outside world. The 'Music Box' (organised by the Development Office, using technology supplied by Digital Equipment Company) provides invaluable advice and information for students seeking to develop a career. One-year fellowships are offered for performers with encouraging prospects who would benefit from the Academy's facilities while building their careers.

General
information

External Bookings Office

Through the Manager of External Bookings, students have the opportunity of gaining work experience outside the Academy, thus learning to adopt a professional way of handling and administering paid engagements. These include performances in concert and recital, often for the more senior students, and opportunities, open to everyone, to earn money playing at a variety of functions. The musical content and performance standards of such engagements are fully supervised by the professorial staff.



Music in the Community in action

BMus (London)

This is the Academy's only undergraduate course – a compact four-year framework of study created to reflect students' true strengths and aspirations. This pioneering and integrated course is designed to promote the highest levels of practical skills at the same time as giving musicians the intellectual tools to develop their creative potential in an increasingly competitive world. All parts of the programme are geared towards enabling students to fulfil their potential within a focused yet flexible provision of practical tuition and academic classes – expressly built for international music professionals of tomorrow.

The Academy believes strongly that its programmes warrant the best possible qualification. For this reason, we offer our students a BMus awarded by the University of London, a world-renowned degree which holds any student in good stead whatever path is ultimately followed.

The Academy collaborates closely with King's College London as a means of allowing students to work within a broad educational and artistic environment; shared lecturers and classes enable students from both institutions to benefit from an ever-increasing range of activities and facilities. Tutors are on hand to advise students on how the curriculum can best be tailored to individual needs.

Full descriptions of each element in the overview are given over the next three pages.

Details on admission procedures, including auditions if appropriate, are on pages 45-47.

Performance overview	Year 1	Year 2	Year 3	Year 4	TOTAL
Performance (Principal Study)	1.5	1.5	1.5	1.5	6.0
Ensembles	0.5	0.5	1.0	1.0	3.0
Aural/Keyboard Skills	0.5	0.5	–	–	1.0
Techniques & Analysis	0.5	0.5	–	–	1.0
History	0.5	–	–	–	0.5
PPPP	–	0.5	0.5	–	1.0
Class Elective (minimum requirements)	–	–	0.5	0.5	1.0
Humanities (minimum requirements)			1 x 0.5 in 4 years		0.5
Total Course units	3.5	3.5	3.5	3.0	14.0
					(inc. 0.5 Humanities)

Jazz overview	Year 1	Year 2	Year 3	Year 4	TOTAL
Performance (Principal Study) <i>(Instrumental lessons, recitals)</i>	1.5	1.5	1.5	1.5	6.0
Ensembles (workshops/Big Band)	0.5	0.5	1.0	1.0	3.0
Aural/Transcription/Keyboard Skills	0.5	0.5	–	–	1.0
Composing & Arranging Theory	0.5	0.5	0.5	0.5	2.0
Jazz History	–	0.5	–	–	0.5
Class Elective (minimum requirements)	–	–	0.5	0.5	1.0
Humanities (minimum requirements)			1 x 0.5 in 4 years		0.5
Course units per year	3.0	3.5	3.5	3.5	14.0
					(inc. 0.5 Humanities)

Composition overview	Year 1	Year 2	Year 3	Year 4	TOTAL
Principal Study	1.5	1.5	1.5	1.5	6.0
Courses for composers	0.5	0.5	1.0	1.0	3.0
Aural/Keyboard Skills	0.5	0.5	–	–	1.0
Techniques & Analysis	0.5	0.5	–	–	1.0
History	0.5	–	–	–	0.5
PPPP	–	0.5	0.5	–	1.0
Class Elective (minimum requirements)	–	–	0.5	0.5	1.0
Humanities (minimum requirements)			1 x 0.5 in 4 years		0.5
Course units per year	3.5	3.5	3.5	3.0	14.0
					(inc. 0.5 Humanities)

Media & Applied Music overview	Year 1	Year 2	Year 3	Year 4	TOTAL
Principal Study	1.5	1.5	1.5	1.5	6.0
Courses for M&AM composers	0.5	0.5	1.0	1.0	3.0
Aural/Keyboard Skills	0.5	0.5	–	–	1.0
Techniques & Analysis	0.5	0.5	–	–	1.0
History	0.5	–	–	–	0.5
PPPP	–	0.5	0.5	–	1.0
Class Elective (minimum requirements)	–	–	0.5	0.5	1.0
Humanities (minimum requirements)			1 x 0.5 in 4 years		0.5
Course units per year	3.5	3.5	3.5	3.0	14.0
					(inc. 0.5 Humanities)

Course descriptions: Faculty studies

The Tutor System

Two BMus Tutors are available to discuss a wide range of issues, such as the performance and academic options available to students, timetabling, progress and any other aspects of their course of study.

With a general responsibility for both academic and pastoral welfare, the Tutors are able to monitor the overall progress of a student and therefore act as an effective and important representational link between the student and the institution. In addition, overseas students may refer to the Overseas Liaison Officer for help with any specific problems, including those arising from cultural differences.

Principal Study (1.5 units per year)

This is the focal point of a student's musical development and is taught to a professional level on both an individual and group/class basis.

Each student receives one hour of one-to-one tuition per week in Principal Study. In some cases students may take an additional Second Study (eg piano for an oboist) or Related Study (eg cor anglais for an oboist).

Students are assessed through a combination of

- (i) Annual Examination in May/June
- (ii) Professorial Reports.

Performance Ensembles (0.5-1 unit per year)

All performance activities are assessable in the BMus (London) degree scheme. Those activities not assessed under Principal Study are assessed under Ensembles (0.5cu) in Years 1-4. In Years 3 & 4 an additional 0.5cu in Chamber Music is available for most instrumentalists (Chamber Music is a vital element in Years 1 & 2 but constitutes 50% of the Ensembles course). For non-instrumentalists, vocational courses are available to the equivalent course value.

Ensembles for orchestral players

The Academy provides comprehensive orchestral training. Orchestral planning generally follows a four-year cycle broadly described as follows:

Year 1: String students play in String Orchestra; Woodwind, Brass and Percussion players perform in Symphonic Wind Ensemble and Brass Ensemble. Occasionally, first-year students are asked to play in Symphony Orchestra.

Years 2 & 3: Students play in Symphony Orchestra, Symphonic Wind and Brass Ensemble. They will also be involved in Media & Applied Music sessions.

Year 4: Students will be involved in Sinfonia, Manson Ensemble (contemporary) and brass ensembles.

Top string players are selected for the Academy Soloists by audition.

There are ample opportunities for performance groups in Historical Performance. The Opera Orchestra is drawn from the Sinfonia.

Students are generally not required to perform in more than one orchestra in the same week. All rehearsals and other performance activities are carefully monitored to ensure that students enjoy a proper balance of studies.

Assessment:

Strings* (including Harp), Woodwind and Brass are all assessed 50% orchestra & 50% chamber music.

* Double Bass: assessed 100% orchestra or 50% orchestra & 50% chamber music.

Orchestral Studies are assessed by Heads of Department in close consultation with visiting conductors where appropriate. Orchestral auditions and knowledge of extracts are also assessed as key elements of the course.

Ensembles for guitarists

These include guitar ensemble, mixed ensemble and guitar & voice. Students present a *minimum* of three coached performances a year. All categories are covered in each year of study and carry equal weighting in assessment.

Ensembles for singers

These include choirs as well as miscellaneous classes where vocal students work in groups such as acting, movement, Italian song, Italian craft, German language & lieder, French song, English song and opera. In Years 3 & 4 these elements are divided into two courses: *Stagecraft and Opera* (0.5cu) and *The Craft of Singing in Modern European Languages* (0.5cu).

Undergraduate Student Concerts

Lunchtime concerts take place on Tuesday, Wednesday and Thursday. By agreement with their teacher, students may submit a concert proposal to the Concert Manager. Scheduled programmes are posted on the Concert noticeboard. All performances are assessed and contribute towards course units for Ensembles. In exceptional cases, undergraduate students may be allowed to perform in Tuesday early-evening concerts in the Duke's Hall.

Jazz Ensembles (0.5 units per year)

Big Band (35%), other Ensembles including workshops & combos (65%).

Courses for composers (0.5 units per year)

Techniques of Composition (Years 1-4, 0.5cu) covers fundamental technical and structural concepts of composition from the tenth century to the present day. In addition *Instrumentation and Computer Transcription* (0.5cu) and *Advanced Orchestration* (0.5cu) are studied in Years 3 & 4 respectively.

Courses for Media & Applied Music (0.5-1 unit per year)

Years 1 & 2 (0.5 units per year): Commercial Workshop (75%), Manson Ensemble (25%).

Years 3 & 4 (0.5+0.5 units per year):
(i) Commercial Workshop (100%)
(ii) Manson Ensemble (50%) and
Symphonic Workshop (50%)

BMus:
detail

Course descriptions: **Academic & Supporting Studies**

Academic Studies

The Academic Studies courses are designed to equip students with additional skills and knowledge to assist them in their careers as professional musicians.

Techniques and Analysis

This two-year, seminar-based course aims to develop understanding and appreciation of music at a technical level. Pastiche composition aims to provide facility in manipulating musical materials and ideas. Analysis of musical processes cultivates an ability to make informed performance decisions. One half of the academic year takes the form of a taught course leading to written examination, while the other half is dedicated to project work chosen by each student.

PPPP (Performance Practice & Professional Preparation)

A core component in Years 3 & 4, this course offers

- ▶ Investigation of performance techniques and interpretative issues. This equips students with tools to investigate often unfamiliar musical repertoire in both historical and contemporary contexts.
- ▶ Practical training in skills essential to many of today's musicians such as administration and promotion. In the second semester of Year 3 students consider a variety of career issues, including general administration and the organisation of a professional ensemble. Applications of studio and computer technology are also examined, as are methods of producing and marketing a CD.

Class Electives

Offered to students from the second year onwards, class electives encourage exploration of specific repertoire (eg Mozart Opera, Chamber Music, Late Romanticism, etc) and development of areas of specific technical expertise (eg Instrumentation, Specialist Keyboard Skills, Score Analysis, Counterpoint, etc). Classes are run as seminar groups, and students are expected to engage with emerging critical ideas and take the initiative in individual project work.



Topics in Music History

This one-year course focuses on the musicological, social and political context of composers within the western art tradition. Presentational methods range from formal chronological surveys of historical periods to informal discussions of selected works. The programme aims to generate an environment where students feel able to question received terms and definitions.

Humanities

Humanities study provides a good opportunity to broaden the basis of the BMus degree in subject areas which are inextricably linked to music.

The Humanities curriculum, which is unique to the Academy, is designed to introduce students to new disciplines and thereby extend creative abilities through encouraging critical thought. Subject areas, which range from literature and art history to acoustics and languages, take into account the aesthetic, social, political and ethical issues facing the contemporary performing artist. Classes are structured as seminars, offering students an opportunity to engage in lively debate.

BMus students with particular interest in pursuing humanities and academic music courses at King's College London are strongly encouraged.

Supporting Studies

The components of the Supporting Studies curriculum are designed to enhance musicianship and broaden musical awareness.

Aural Training

A compulsory part of the programme in Years 1 & 2, with students given the option to continue beyond the foundation level. Mandatory coursework focuses on pitch, rhythm, intonation, polyphonic awareness and texture, while improvisation and acoustic awareness are taken at the higher level.

Keyboard Skills

Compulsory for Principal-study keyboard players. The curriculum covers score-reading, harmonisation, improvisation (including elements of jazz) and accompaniment. Foundation training is available for students with limited keyboard experience.

Conducting

All students are taught the basic elements of baton technique and ensemble training.

Technology

An introductory course for all students, covering computer production techniques necessary to the contemporary performer.

Art of Teaching

Specialist classes in vocal and instrumental teaching are held for undergraduates, contributing part of the requirements for the Licentiate (LRAM) Diploma of Teaching.

Entry, Assessment & Graduation

Entry to the BMus course

Students who have been offered an Academy place and have achieved the necessary academic or language qualifications will be fully accepted onto the BMus course by the time they arrive at the Academy in September.

In some cases, students will enter the Academy without the necessary academic or language qualifications and therefore without matriculating onto the BMus course. All students follow a full programme of undergraduate study whatever their status. Non-matriculated students will normally register through the University following successful completion of all parts of their first year, after which they matriculate onto Year 2 of the BMus programme.

Entry to the BMus course other than in Year 1

In some cases it is possible to take part in the BMus programme without starting in Year 1. These include:

1. Exchange students from another institution (where credit can be transferred back to the home institution). Many students enrolled at the Academy are encouraged to take a year abroad at another institution as part of their BMus studies. Exchange agreements are increasingly popular and provide students with an excellent opportunity to broaden their musical horizons further.
2. Transferring from another institution with received credit acceptable to the Academy. Most students will enter the course at Year 2 level; however, in exceptional cases entry at Year 3 may be possible.



The University of London regulations state:

A student registering for the BMus degree in Performance at King's College London shall follow the course over four consecutive years of full-time study.

In order to qualify for the BMus degree in Performance, a candidate must have satisfied the examiners to a value of at least 12.0 course units within the degree programme, of which 6.5 course units shall be in the subjects of Performance Studies, one course unit in Music History or Analysis or Performance Practice and Professional Preparation (PPPP) and one half course unit in Humanities. Not more than three course units shall be in elective subjects.

NB: Regulations and course requirements are reviewed annually and may be subject to change.

Assessment of Course Units

- a) Course unit marks in the BMus (London) consist of marks for Principal studies and others for academic studies in a ratio which reflects the practical bias of the degree. The ratio between Principal and academic studies varies from student to student, though the Principal study element is given the highest priority.
- b) The degree is weighted over the four years at a ratio of 1:2:3:5 for students registered on the course for all four years. Students for whom this does not apply (eg those taking a year abroad or who join in Year 2) should consult their Tutor.
- c) Course work and/or examinations determine the marks given for a course unit.
- d) Degree classifications are determined by the above ratios. Once students have achieved the minimum requirement, results are then scrutinised by the Examinations Board and submitted to Senate House for ratification. Credit is given for both the depth and the quality of degree work.

Examinations

The Principal-study band (1.5 cus) comprises two parts: Principal-study Examination and Professorial Assessment.

Principal-study Examinations

Principal-study examinations are held in May/June in each academic year. A timetable of examinations is published early in the summer term by the Registry. Students take exams in Years 1-4 of their course.

All students receive a copy of their Principal-study examination reports with classification but not percentage marks.

The final Principal-study examination takes the form of a recital (except for composers, who submit a portfolio), with additional elements according to Faculty.

Students may also obtain the Teachers' Licentiate Diploma (LRAM) which is normally awarded after completion of three years' studentship. To do so they must achieve the following:

- Principal-study examination (Year 3)
- Aural: Level 3 (Assessment)
- Satisfactory completion of all other academic requirements for years 1 & 2 of the BMus course
- Art of Teaching: Full attendance at seminars and workshops and a viva voce examination. The technical part of this section involves the teaching of technique and the ability to correct technical problems, giving examples from the scale/arpeggio list. Attendance is mandatory.

Professorial Assessment

A Professorial Assessment for each student is submitted in April. A mark is awarded for achievement and effort during the academic year. Marks are subject to moderation by Heads of Departments.

Annual Review

Students' academic progress is reviewed at the end of each year. Progress depends on passing the appropriate number of course units and satisfying Heads of Departments' requirements of attendance. End-of-year interviews are held in June at which the Tutors evaluate the past year with students and discuss the next year's programme of study. The Academy reserves the right to refuse re-admission on the grounds of a student's lack of ability or industry.

Classification of degrees

In awarding Honours, examiners take into account the total number of passes obtained, the standard at which the course-units have been passed, the distribution of marks, any material improvement or deterioration in a student's performance during the degree course, as well as additional factors such as illness or other personal circumstances known to them.

Any student near the boundary of a Class, or for whom any unusual circumstances should be taken into account, is given special consideration to ensure that justice, rather than mere arithmetic, is done.

On successful completion of the course, students are awarded an Honours or Pass degree on the basis of a weighting scheme.

BMus:
detail

Overview

The Postgraduate Performance Course aims to train aspiring professional performers who have normally completed an undergraduate course to a high level of performance before entry, and also to create a programme of study appropriate to an individual's needs, in an environment in which students are able to reach the highest possible standards.

The duration of the Course may be varied, but it is fundamentally two years long. Selected students may take one year to complete the course, although this does not apply to either singers or conductors whose courses are normally three years. However, three-year courses can, in certain cases, be condensed into two.

Postgraduate Performance Course students are involved in the full gamut of ensemble and complementary activities: chamber music, orchestras, opera, early music, contemporary music, church music etc, arranged by faculty and monitored closely by the Postgraduate Performance Course Tutor who assists with individual programmes.

Students at this level are expected to perform regularly in Academy concerts. There are opportunities to play in lunchtime concerts and early evening events, concertos with the Symphony Orchestra, Sinfonia and String Orchestra, in performance classes and masterclasses, in the annual Composer Festivals, as well as in the Academy's wide range of competitive prizes and chamber music evenings.

The course aims to form a 'bridge' to a performance career and those who apply should have a clear idea of their future aims.

Details on admission procedures and auditions are on pages 45-47.

The Higher Education sector is currently undergoing a review by the Quality Assurance Agency on postgraduate course frameworks. The Academy reserves the right to refine postgraduate courses according to the recommendations of, or in anticipation of, the review.

Postgraduate Performance Course

Central to the course structure is a clear progression of integrated components towards the main performance requirement at the end of the course. The course components comprise:

- (i) common core elements, required for all postgraduate students (shown in darker boxes in the diagram below)
- (ii) faculty-specific elements, required for all postgraduate students within a given faculty (shown in lighter boxes)

The latter are essential in developing both specific and general expertise and enhancing performance standards within the individual disciplines. As each student may have individual needs and particular strengths and weaknesses, the faculty-specific elements may be adjusted (increased, diminished or changed) after discussion with, and at the discretion of, the Head of Study and Course Tutor.

The Tutor System

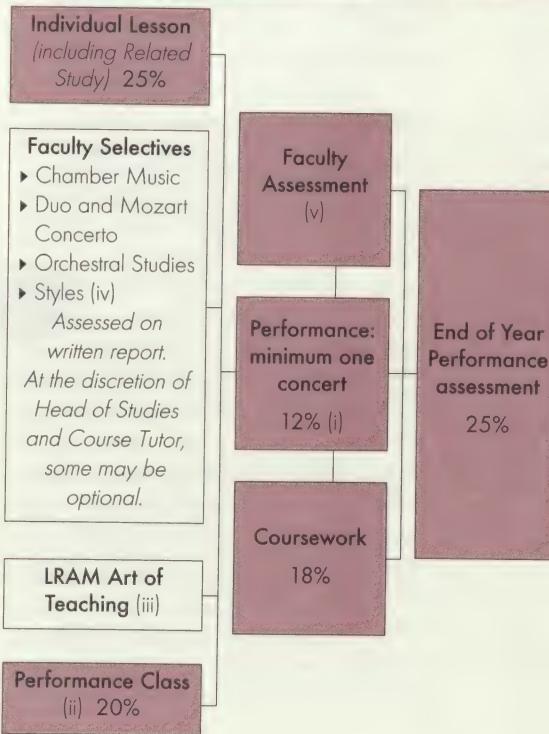
The course is supported by the Postgraduate Performance Course Tutor who is available to assist and advise all postgraduate students. Weekly surgeries take place and are enhanced by an appointments system outside normal surgery hours. In addition, overseas students may refer to the Overseas Liaison Officer for help with any specific problems, such as those arising from cultural differences.

Postgraduate Performance Course minimum requirements Instrumental example – Violin (requirements vary according to instrument)

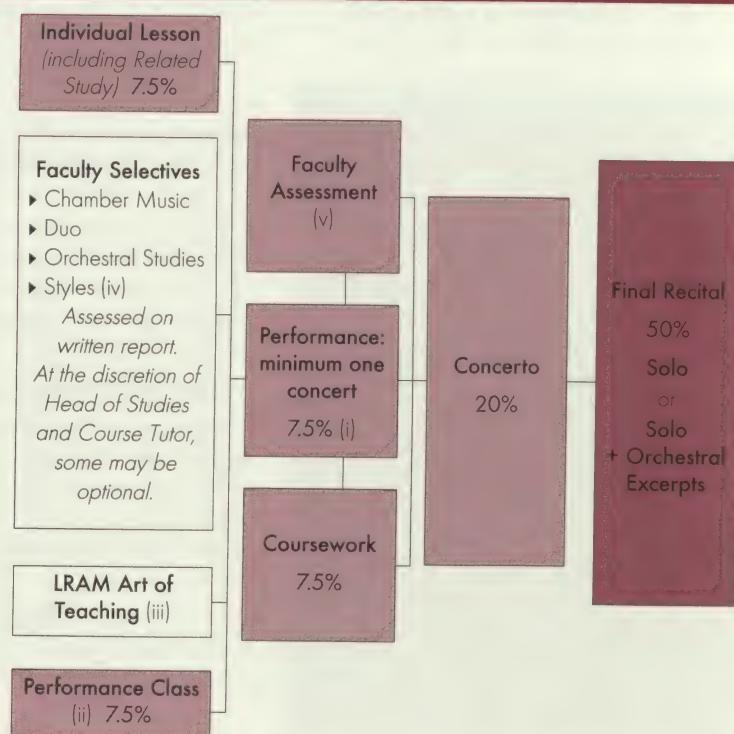
A pass must be gained in Year One
in order to proceed to Year Two

If the course is to be condensed to a shorter period, the curriculum will be adjusted at the discretion of the Head of Study and Course Tutor.

Year One



Year Two



Course details, Year 1



Composer Dmitri Smirnov makes a point in rehearsal for the 1999 festival of Russian music

Year 1: overview

Year 1 lays a broad foundation for subsequent work, while incorporating a sense of progression towards the end-of-year examination. The individual lesson, including related study, and Performance Class are linked; they are also supported by the faculty-selectives which are designed to contribute to the overall development of the musician. These lead to

- (i) participation in a minimum of one concert, and
- (ii) assessment of faculty selectives and overall coursework.

The end-of-year examination may be perceived as the 'target' of Year 1. It should also be noted that the performances comprise more than half of the total marks for assessment.

The common core elements (required of all students) and their respective weighting expressed in percentages are given in the table opposite.

Notes:

1. Some faculties employ different weightings.
2. If the course is to be completed in one year, the curriculum for Year 2/Final Year would normally apply.
3. If a student is on the Course for any period more than one year, then the End-of-Year Performance Assessment must be passed in order to proceed to the next year of study.

Year 1: detail

Individual Principal Lessons

These are held weekly and are generally of 90 minutes' duration.

Performance Class

These classes are for students to develop performing and communication skills within a constructive environment of professional and peer response. Classes are given by members of staff as well as distinguished visiting musicians and are normally held weekly. The Course requirement is a minimum of two performances. Attendance is

Notes for diagram opposite:

- (i) The **Concert** mark is for the best performance at one or more concerts.
- (ii) The **Performance Class** mark includes performance and attendance.
- (iii) **LRAM Art of Teaching** can be taken within one of the years.

(iv) **Styles:** To include all applicable styles.

(v) The **Faculty Assessment** is assessed as Distinction, Merit, Pass or Fail.

Optional: Attendance as an observer in BMus and MMus classes, subject to availability and approval of Course Tutors.

compulsory unless dispensation is given by the Head of Study or Course Tutor.

Faculty-selectives

These are chosen by each faculty and are considered to be an essential part of the course, complementing the Principal study with important professional skills and opportunities. At the discretion of the relevant Head of Study, the Course Tutor and after consultation with the student's teacher, the selectives may be changed according to individual needs. These elements of the course may be weekly (or any other specified amount of tuition time) and will be reflected in the mark for Coursework.

Concerts

There are many concert opportunities per week for postgraduate students for which students must apply by voucher to the Concerts Manager. In addition, there are postgraduate 'showcase' concerts and other evening concerts. Students must participate in a minimum of one concert per year – students are expected to offer at least one solo item unless prior dispensation has been granted by the relevant Head of Study and the Course Tutor. However, it is expected that students will offer more than this. (Students are also expected to attend many of these concerts both to broaden their musical horizons and to support their fellow students.)

End-of-Year Performance Examination

This examination comprises fifteen minutes' playing time of free choice, followed by a brief interview. *Failure in this element of the course will require a re-sit examination where a pass must be gained for continuation on the course.*

Postgraduate
Perf.: detail

Academic Classes

Students may attend BMus and MMus classes as observers only, subject to availability and the agreement of the relevant Course Tutors and professors.

English Language

There is a language provision (IELTS-5) for students whose first language is not English.

Year 2: overview

Year 2 builds on the foundations laid in Year 1. The allocation of marks reflects an even greater emphasis on the performance elements, the total allocation being 85%. In general coursework receives an allocation of 30%, though some faculties employ different weightings. At the discretion of the relevant Head of Study and the Course Tutor, the faculty-selectives can be tailored to suit the particular career aspirations of the individual students concerned.

Performance Class

The Course requirement is a minimum of two performances. Attendance is compulsory unless dispensation is given by the Head of Study or Course Tutor.

Faculty-selectives

All faculty-selectives must be passed for the student to progress to the final recital.

Academic Classes

Students may attend BMus and MMus classes as observers only, subject to availability and the agreement of the relevant Course Tutors.

Concerts

Students must participate in at least one or two concerts (according to faculty).

Concerto

A complete concerto must be prepared (memory requirements vary according to faculty). The choice is free but must be submitted to the Registry, which will liaise with the appropriate Head of Study. This examination takes place in March each year. At least two weeks before the concerto examination the Registry will inform the student which movement(s) or portion of their concerto should be played.

Final Recital/Performance

All students on the Instrumental and Singers Concert Course present a recital of 45 to 70 minutes, according to faculty.

This takes place in May/June. The programme is of varied free choice and should be submitted to the Registry, which will liaise with the appropriate Head of Study. Students must provide the examiners with brief programme notes and copies of all works to be performed.

Notes

1. Strings, Brass and Woodwind may take either Solo or Orchestral pathways.
2. For conductors, singers on the concert course and opera singers, the course duration is normally three years but can be shorter with the approval of the relevant Head of Study and the Course Tutor.

Final Year

The syllabus for Year 2 will form the basis for the final year of the course, whenever the length of the course differs from two years. All variations to the course will be subject to the curriculum rules in force at the time.

Individual lessons are assessed by the relevant professor.

Faculty-selectives are assessed by the relevant member of staff on a Pass/Fail basis, but may be classified as Distinction, Merit, Pass or Fail. In Year 1 or Year 1/Year 2 of a three-year Course, all faculty-selectives must be passed for the student to progress to the End-of-Year Performance Assessment.

Performance Classes are assessed by the relevant members of staff, and reports are written and passed on to the Course Tutor and to the students and professors concerned.

Concerts are normally assessed by the relevant Head of Study and the Course



The Royal Academy Soloists. Players are selected annually by audition to play in this string ensemble, directed by Clio Gould

Tutor or their appointed deputies. Reports are written and filed and are passed on to the students and professors concerned. The minimum requirement is one performance, but students normally offer more than this. The Assessment will be based on the best of all performances given during the relevant academic year.

Year 1 Performance Assessments are assessed by the relevant Head of Study and the Course Tutor or their appointed deputies.

Coursework is assessed by the Director of Studies, the relevant Head of Study and the Course Tutor on the basis of all reports written by relevant staff on any aspect of the student's work and may include both outside engagements and major competition awards.

The **Licentiate (LRAM)** examination for teachers is an *optional* element and not an official part of the course. It may be taken provided that the relevant Art of Teaching classes are attended and that the other elements which make up the diploma are considered to have been gained by the student elsewhere. Whilst these classes may form part of the coursework, the qualification itself can be gained by examination only.

MMus (London)

The MMus (London) courses were created for those students who wish to combine high-level performance opportunities, or advanced composition studies, with academic study and research, and who see this as a way of enhancing their achievement as postgraduate performers or composers. Playing standards on the course will be judged at an equivalent level to the Postgraduate Performance Course. The size of the intake is relatively small (there are around 26 students on the courses at present) and entry is highly competitive. The courses are designed to last for two years, but might in exceptional circumstances be taken in one year.

Details on admission procedures, including auditions if appropriate, are on pages 45-47.

The Higher Education sector is currently undergoing a review by the Quality Assurance Agency on postgraduate course frameworks. The Academy reserves the right to refine postgraduate courses according to the recommendations of, or in anticipation of, the review.

MMus (London) in Performance

Course Design	
Performance Component, Year 1	20%
Performance Component, Year 2	40%
Introduction to Advanced Musical Studies	10%
Performance Studies Seminar	10%
Academic Elective, Year 2	10%
Academic Supervision for completion of a free-standing project, Year 2	10%

Entry to the Course

Performance applicants are asked to send in examples of their academic work to confirm their overall suitability for the course. They are then called for a performance audition and academic interview.

Entry is open to all students who already hold an Honours degree, normally in music. Students from non-English speaking countries must have obtained an overall score of 7.0 in the IELTS (International English Language Testing System) examination.

The Tutor System

The co-ordination of the MMus (London) course in Performance is undertaken by the MMus Course Tutor in close co-operation with the Heads of Study. In addition to the performance activities organised by the relevant Head of Study, MMus classes are led by the Tutor and other academic staff.

Throughout the course students will receive tutorials and academic supervision – the usual pattern is once a fortnight. In addition, overseas students may refer to the Overseas Liaison Officer for help with any specific problems, such as those arising from cultural differences.

Performance Component Year 1

Students receive individual lessons of 90 minutes per week (or the regular weekly classes for conductors). They are expected to take part in performance classes, ensembles and masterclasses, and to perform regularly both inside and outside the Academy. Students will select one concert performance which will be offered for formal assessment.

The mid-course recital (of 25-30 minutes' duration) will take place in the June examination period.

Performance Component Year 2

Lessons, concerts and ensembles: as for Year 1.

The final recital (of 45-60 minutes' duration) will take place in the June examination period.

Introduction to Advanced Musical Studies Year 1, Semester 1

Students take part in weekly seminars, co-ordinated by the MMus Tutor with contributions from other Academy staff. These classes introduce students to various musicological disciplines and their relevance to performance; they cover historical studies, source studies, aesthetics and criticism, and musical analysis. At the end of the semester students will present a seminar of 45 minutes' duration.

Students are also given fortnightly supervisions by the MMus Tutor (and other Academy staff as appropriate) to help prepare for seminars and an essay assignment (c.5,000 words).

Performance Studies Seminar

Year 1, Semester 2

Weekly seminars are co-ordinated by the MMus Tutor, with contributions from Academy staff and outside speakers. These consider issues of interpretation, performance practice and performing traditions, in relation to different repertoires and different historical periods. At the end of the semester each student presents a 45-minute lecture recital, drawing on his/her own repertoire and issues of interpretation connected with it.

Supervisions are given in preparation for the lecture recital and an essay assignment of around 5,000 words.

Academic Elective Year 2

This will normally be taken at King's College London, where students are offered a choice from the third-year KCL undergraduate (history and analysis topics) and postgraduate electives. Alternatively, students may choose from the Academy's list of BMus electives, subject to negotiation with the MMus Tutor. The form of the assessment depends on the elective concerned, but it should be the equivalent of 5,000 words.

Academic Supervision for free-standing project Year 2

Tutorials are given by the MMus Tutor and other Academy staff in preparation for the submission of a free-standing project (equivalent of 5,000 words) on a topic which should develop the student's research interests and understanding of the links between these and performance.

Postgraduate
Perf.: detail

MMus:
detail

MMus (London)

MMus (London) in Composition

Course Design	
Composition Portfolio	50%
Orchestration Portfolio	15%
Analysis Portfolio & Presentation	15%
Elective Assignment	10%
Take-away paper	10%

The MMus (London) in Composition is a two-year course as follows:

Composition Lesson

1½ hours per week

Students work with their individual teachers on their portfolios and other work associated with the course overall.

Analysis & Composition Seminars

3 hours per week

In these seminars students present analyses for future write-up and submission. Visiting speakers lead some sessions.

Composition Workshop

These termly sessions give composers the opportunity to hear their work performed and recorded at various stages of completion, and to discuss their progress with instrumentalists and members of the composition faculty.

Elective

These include conducting for composers and writing short pieces for specific visiting instrumentalists

Collaborations

Additional collaborations include projects with the woodwind, brass and vocal faculties, as well as with external organisations (eg contemporary dance groups and specialist contemporary music ensembles).



Examinations

All Academy assessment and examination procedures are subject to the regulations set out in collaboration with the University of London. In addition there are regulations and procedures particular to the MMus (London) course.

Minimum Pass Requirements for the MMus (London) Course

There are six components to the course (five for the composition course). MMus (London) students must pass each component (obtaining a minimum mark of 50%), though the examination board has the discretionary power to condone marginal failure, allowing for some compensation between components. Students will not normally be allowed to fail more than one component. Also, barring exceptional circumstances, failure would not be condoned in final recital or portfolio assessment.

Progression into the Second Year

Students must pass the first year in order to proceed to the second year of the course. The examination board has the discretionary power to condone marginal failure on the academic side, with the proviso that such failure needs to be balanced by corresponding success in the second year if the student is to pass the degree as a whole.

Entry qualifications

Undergraduate (BMus)

Age

17 at the time of registration (but see below – Special Admissions).

Entrance standards

Evidence of professional performing potential in Principal-study, sound general musicianship and a good aural response. There is no formal minimum standard in keyboard skills, but an Associated Board Grade 5 minimum standard is desirable in piano where keyboard is not the Principal-study, to enable students to improve their general musicianship.

Academic qualifications (UK & Ireland)

Normally at least two A-level passes including:

- i) A or B grade in Music
- ii) normally B or C in at least one other A-level subject
- iii) a good pass in GCSE European language is desirable.

Scottish candidates require a B-grade and at least four C-grade passes in Highers, and Irish candidates require a B-grade and at least four C-grades in the Leaving Certificate.

Other qualifications

- i) the University of London's 'double' A-levels in Music will satisfy the two A-levels requirement
- ii) Grade 8 passes of the Associated Board in a practical study and theory are accepted as the equivalent of one A-level pass in Music
- iii) a pass at AS-level counts as a half A-level.

Academic qualifications (International)

International candidates may verify the acceptability of their qualifications with the Registrar, but should remit copies of official transcripts or certificates with their application forms. If subsequently offered a place, candidates must send original documentation to the Registry.

Special Admissions: sympathetic consideration is given to:

- i) those below the normal minimum age (but not below 16)
- ii) other gifted candidates who lack the normal minimum academic qualifications

Postgraduate (Postgraduate Performance Course & MMus in Performance or Composition)

Age

Normally 21 by 31st December in the year of entry.

Entrance standards

At least equivalent to a recognised music diploma in the Principal study.

Academic qualifications

Candidates should normally be completing or have completed a full-time (undergraduate) course of musical study. Candidates for the MMus must possess a good honours degree, normally in Music.

Equality

The Academy does not discriminate against students on grounds of age, sex, ethnicity, religion, etc. It does, however, judge applicants critically on their personal suitability for a course of study according to ability and their potential to develop into professional musicians.

English for musicians

Those accepting a place at the Academy from a country where English is not a first language are required to demonstrate their language proficiency. The Academy has adopted the International English Language Testing System (IELTS) and students are required to take this examination, in their own country, soon after accepting a place at the Academy. Minimum recommended IELTS scores are: BMus (6.5); MMus (7.0); PPC (5.0).

Students will also be required to attend a three-week acclimatisation course immediately preceding their first term at the Academy, as well as regular classes during term.

Full details are issued by the Registrar to those accepting an Academy place.

MMus:
detail

Entry
requirements



Entry: auditions/portfolios

Schedule	Detail
27th September 1999	Open Day (except Vocal) – details available from the Registry
28th September 1999	Vocal Open Day
4th October 1999	Application forms deadline
18th October 1999	Portfolio deadline for Composition, Jazz and Media & Applied Music
November 1999	Auditions in the Far East
week commencing 6th December 1999	Main audition week
7th January 2000	Application deadline for Conducting and USA auditions
March 2000	Auditions in the USA (New York & Los Angeles)

Entrance Procedures

The main auditions for entry to the BMus (London), Postgraduate Performance and MMus Courses in September 2000 will be at the Academy in the week beginning 6th December 1999. However, in a number of cases auditions may take place in the preceding week or in November.

Auditions may last up to a full day; candidates are therefore advised to make appropriate arrangements.

Applications for admission, on the official entry form, together with the audition fee of £47 for those auditioning in London (£120 sterling for North American candidates – see page 47) must reach the Registrar no later than **4th October 1999** (7th January 2000 for conductors and USA candidates).

If the applicant is deemed unsuitable for the Entrance Audition the application fee will be refunded (half the fee for all composers). Refunds can only be made in sterling. Candidates for the MMus course must submit examples of essay work with their applications. Those who are considered unsuitable for the course may opt to audition for the PPC course instead, provided that a covering letter to this effect is received at the time of application. Those who wish to be considered after 4th October should send a curriculum vitae to the Registrar; an additional late fee of £10 is payable by those subsequently called for audition. Students who apply but subsequently withdraw before attending the audition will not be entitled to a refund.

Audition/Portfolio Requirements (Undergraduate & Postgraduate)

Principal Study

The precise format for auditions will vary according to subject. In most cases auditions will last approximately 20 minutes (up to 30 minutes for postgraduates according to the subject). Technical work (scales, arpeggios, etc) may be required of all instrumentalists. Sight reading will be given to all candidates ('prepared study' for violinists, singers and organists). An accompanist will be available, but candidates are strongly advised to bring their own.

Violin (undergraduates) – first movement with cadenza of a concerto by Haydn or Mozart and a contrasting piece.

Violin (postgraduates) – first movement of a major concerto written after 1800 and a contrasting piece.

Violin (all candidates) – a good knowledge of scales and arpeggios is expected; candidates should prepare the keys from G to D, major and minor. Double stops (thirds, sixths and octaves) in two keys of own choice, major and minor. All scales to be played with separate and slurred bowing of own choice.

Viola & Cello: first movement of a major concerto and a contrasting piece. A good knowledge of scales and arpeggios is expected. Candidates should prepare scales and arpeggios in three octaves and double stops (thirds, sixths and octaves) in two octaves, all in two keys of their own choice. All scales to be played with separate and slurred bowing of own choice.

Double Bass: one piece (own choice) plus two excerpts from orchestral repertoire; sight reading.

Classical Guitar: undergraduates should present three pieces and postgraduates four pieces from (i) a contrapuntal work written between c.1550-1750; (ii) a movement in sonata form; (iii) a theme with variations; (iv) a dance movement; (v) a work, or movement(s), written after 1950.

Harp: two contrasting pieces, one of which must be from the twentieth century, plus a study; details of scales and arpeggios will be sent from the Registry in mid-October.

Woodwind: the first movement of a major work and a contrasting piece.

Brass: a free-choice programme; one or two of the works should be an original composition for the instrument.

Timpani and Percussion: detailed audition requirements will be sent from the Registry in mid-October.

Vocal Studies: candidates should prepare a total of three items in contrasting styles and moods, one of which must be an operatic or oratorio aria (with recitative if possible). Candidates may be required to sing only two of the three prepared works.

Musical Theatre: audition details can be obtained from the Vocal Faculty office.

Opera Training (London Royal Schools Opera, postgraduate only): candidates should prepare four contrasting operatic arias in a variety of languages, one of which must be sung in English or English translation. Candidates may be required to sing only two of the three prepared works.

Piano: a programme consisting of two or three pieces contrasting in period, character and style.

Piano accompaniment: accompanists must bring their own soloist(s), and present a contrasted programme of songs and/or instrumental works. A short, technically demanding solo work should also be presented. Some tests of musicianship and keyboard skills may be given.

Répétiteur: répétiteurs should coach their singers in two contrasted arias, and prepare a scene from a repertoire opera. A reasonable knowledge of at least two foreign languages is expected.

Organ: all candidates must obtain detailed audition requirements from the Registrar in mid-October (for undergraduates there is also a piano requirement). A 'quick study' will be presented to candidates 10 minutes before the audition (no keyboard available for preparation of this).

Composition: undergraduates must send several examples of original work, including at least one large-scale orchestral/ensemble piece; postgraduates must send at least three pieces, including an orchestral work and another including solo voice(s) and/or chorus. Candidates must send their portfolio to the Registrar by 18th October 1999.

Jazz: detailed audition requirements must be obtained from the Registrar in mid-October. Candidates are required to demonstrate proficiency in their chosen idiom(s), including instrumental technique, improvisation, sight reading and ability to relate to an accompanying group (provided from current students). Composers must submit a portfolio – as outlined in the previous paragraph.

Media & Applied Music: applicants should present, by 18th October 1999, a wide variety of their pieces – both compositions and arrangements – in the form of full scores (either hand-written or computer printed), short scores or lead sheets, accompanied by either tapes or CDs. A minimum of five separate items should be presented, which should demonstrate an interest in the many different styles of music used within the media. Applicants should remember that this is not a song-writing course, and that they must have an interest in both conventional instrumental and vocal writing as well as in technology-based composition.

Conducting: entrance auditions for orchestral (not choral) conductors are held in February for entry in the following September. For further information for International and EU candidates see 'International Candidates' below. The closing date for the receipt of applications is 7th January 2000. Specific requirements may be obtained from the Registry in January.

Choral Direction: entrance auditions are held in early March for entry in the following September. Candidates rehearse a small unaccompanied choir in one specified Renaissance work and a later piece of their own choice. They may be required to sight-sing and aural ability may be tested. Keyboard skills are not required. For further information for International and EU candidates see 'International Candidates' below.

The closing date for the receipt of applications is 7th January 2000.

Other subjects: two or three contrasting pieces should be offered, preferably works not prescribed in any current examination or college entrance-audition list.

Academic work

Musicianship and keyboard skills tests may be required of all prospective undergraduates. Appropriate aural tests may also be administered and candidates may be asked to play a piano piece which they are asked to prepare in advance.

Written paper: all undergraduate candidates are required to take a written paper which comprises harmonisation of a simple melody as well as a short essay question of a general musical nature. The Academy regrets that it cannot issue specimen papers.

Written work: Prospective MMus students are asked to submit two samples of their essay work with their application (see page 43).

International Candidates

All Western European candidates must attend the main auditions in December 1999. Other overseas students are strongly advised to do likewise (but see also below).

Candidates from North America

All candidates living in Canada or the USA must attend for audition either in London in December 1999 or in early 2000 in the USA (New York & Los Angeles). USA auditions are not open to composers or conductors (see below). Candidates wishing to take their auditions in the USA must ensure that the application form is returned to the Registrar by 7th January 2000. The application fee is £120 sterling.

Candidates from Asia

All candidates living in Asian countries must attend for audition either in London in December 1999 or in early November 1999 in Tokyo, Seoul, Hong Kong or Taipei. Asian auditions are not open to composers or conductors (see below). Applicants from Asia should apply as follows:

Japanese Centre: enquiries to:
University Consultants Europe,
All-Ichigaya Building, 3-1 Ichigaya-tamachi, Shinjuku-ku, Tokyo 162
Tel. +81 3 5261 0056, fax +81 3 5261 2888

Korean Centre: apply direct to:
c/o Mrs HJ Ro-Shorr, 23-101 Hanyang Apt.,
Apkujongdong, Kangnamgu, Seoul
Tel. +82 2 3446 3174
Email korean.audition@ram.ac.uk

Hong Kong Centre: apply direct to:
the Registrar, Royal Academy of Music,
Marybone Road, London NW1 5HT, UK

Taiwan Centre: apply direct to:
c/o Artemis Yen, Head Office,
College of Fine & Applied Arts, No.162,
Sec.1, Ho-Ping E. Road, Taipei 10610
Tel. +886 2 2362 7174, fax +886 2 2392 2790

Applications must be received in the Asian centre concerned by the date shown on the individual application form (Hong Kong applications must be received by the RAM Registry by 25th October 1999).

Cassette Recordings

Cassette recordings of Principal-study performances may only be submitted by applicants living in countries other than in Western Europe, Asia or North America. Tapes must be received by 29th October 1999 and must be authenticated by a person in authority. *Unauthenticated recordings will be returned.*

Candidates who are offered a place on the evidence of a tape recording must attend a confirmatory audition in the first week of the academic year. If the audition is not satisfactory, these students may continue to the end of the first semester (January/February of the following year); fees for the second semester will then be refunded (if they have been fully paid for the year).

Composers

Composers must submit a varied portfolio of their work by 18th October 1999. Applicants not deemed suitable for further consideration will be refunded half the application fee in sterling.

Conductors

Auditions take place only in the UK. The closing date for applicants is 7th January 2000. International and EU candidates may, if they wish, submit a video recording of their orchestral (not choral) conducting which will be regarded as a preliminary assessment. Candidates deemed suitable to proceed to a full audition will be required to attend the February 2000 auditions at the Academy: those considered unsuitable will be refunded half the application fee in sterling. Applications and video tapes must be received by 7th January 2000.

Choral Direction

Auditions take place only in the UK. International and UK candidates may, if they wish, submit a preliminary video of their choral conducting under the same conditions as for 'Conductors' above. Applications and video tapes must be received by 7th January 2000.

Entry
requirements

Tuition fees

Fees for full-time courses for 2000-2001 have not yet been fully determined. As a guide, inclusive fees for 1999-2000 are as follows:

Home and EU students

Home fees are subsidised by the UK government.	
BMus	£1025 (subject to LEA means testing)
Postgraduate Performance Course	£4,000
MMus	£4,200

Overseas (non-EU) students

All courses (except Vocal)	£10,500
Vocal Studies (all courses)	£11,100

Students from the Channel Isles and Isle of Man must check with their local education authorities as to the level of fee support they will receive, since they will be charged at the Overseas Student rate.

Students recruited from Japan and Korea, who attend auditions organised by the Academy's local agents, will pay higher charges in Year 1 in order to help defray the Academy's overall audition costs. These costs will be notified to the students when the Academy makes its formal offer of a place.

Other Fees

Application Fee	£47
Late Application Fee (UK auditions, in addition to the above)	£10
Application Fee for US audition	£120 sterling
Application Fee for Japan and Korea: varies according to country. Please refer to local audition co-ordinator.	

UK Local Authority Awards and Grants

Students resident in the UK who gain entry to the BMus Course may have to contribute towards their fees. Any such contribution will be determined by a means test conducted by the student's LEA. Discretionary awards may be available for the Postgraduate Performance and MMus Courses. Such awards cover fees and may include a contribution towards maintenance. It is essential to apply to your Education Authority as early as possible following acceptance by the Academy.

EU Students: BMus Course

Provided that the normal requirements are satisfied (as for British students), EU students gaining entry to the BMus Course may have to contribute towards their fees. Any such contribution will be determined by a means test conducted by the Education Authority in which the Academy is situated (City of Westminster). Full details are available from the Registry.

Payment of Tuition Fees

In accordance with the undertaking required from students when accepting places at the Academy, fees for the first year of studentship for Home and EU students are payable in all circumstances. Unless the Academy has written assurance from the student's Local Education Authority or from EU Authorities in England that they will be paying fees on behalf of the student, or that they will be met by other bodies such as charitable trusts, the first year's fees for *UK/EU undergraduate students* are due by 1st September before the start of the academic year. Non-payment by the due date will mean that the student's place cannot be guaranteed. *UK/EU postgraduate students* will be asked to pay in advance a deposit of 15% of the full year's tuition fee by 10th April 2000.

In accordance with the undertaking required from students when accepting places at the Academy, fees for each year of studentship for *overseas students* are payable in advance, and a deposit of 25% of the full year's tuition fee is required by 10th April 2000, the balance to be paid before 1st September 2000. Non-payment will mean that the student's place cannot be guaranteed. In cases of extreme financial hardship a student may apply in writing, with full details, to the Director of Finance and Personnel by 1st August 2000.

Bursary Applications

Bursary applications must be lodged by 1st February 2000 (application forms are available from the Registrar). Bursary funds are limited, and assistance is more readily available to postgraduate students. Students in receipt of bursaries are likely to be required to contribute to the work of the Academy: details of such work will be notified to students before or soon after the academic year begins.

Associated Board International Scholarships

See opposite page for details.

Termination of Studentship

Students withdrawing from Academy courses at any time will be liable to pay the fees in full for the term in which they withdraw. Furthermore, notice of withdrawal should be given with one term's notice. Failure to do so may result in one term's fees being charged in lieu of notice.

Certification of Fees

All new students (other than those who have been approved for a Local Authority or EU award), when accepting a place at the Academy, must produce a written assurance, certified by an authoritative person such as a bank manager, that the student has financial resources to cover the fees for the entire course.

International Students

Fees for international students (except EU) are considerably higher than for home students. To be eligible for home rates a student must have been ordinarily resident in the UK for a minimum of three years before 1st September of the year in which the course commences. Foreign (non-EU) nationals do not qualify for UK/EU status through residence in an EU country except the UK. However, students of the European Economic Area (EEA: Norway, Iceland and Lichtenstein) who are ordinarily resident in an EEA country may claim home fee status if they are EU nationals or have parents who are EU nationals. Students will be asked to indicate their fee status (in the appropriate box) on the application form. If offered a place, students will be told the conditions on which the offer is made, including the Academy's opinion of their fee status. In cases of doubt or potential disagreement the Registrar should be informed immediately. The Academy reserves the right to amend or withdraw an offer if the perceived conditions of an offer subsequently prove to be incorrect. Arrangements to obtain a visa to study at the Academy must be made in good time. The Registrar can write a letter of support if names and addresses of Embassy representatives are supplied.

USA Students

The Academy is designated as an eligible institution for American students to apply for a Guaranteed Student Loan (GSL) or for deferment of payment on an existing GSL account. The Academy's 'School Code Number' is 011764. The Registrar will be glad to assist students applying for funds through the GSL programme.



Registrar Philip White and the Registry staff

Junior Academy, Internal Competitions, Associated Board Scholarships



Junior Academy

The Junior Academy offers courses on Saturdays at the Royal Academy of Music for talented and committed young musicians of secondary school age (11-18).

Primary Academy (age 8-11) provides for the musical development of the most able younger musicians. There are also more general preliminary courses (age 4-8).

Full details can be obtained from the Junior Academy, Royal Academy of Music, Marylebone Road, London NW1 5HT.

Telephone: 0171 873 7380 **Fax:** 0171 873 7374

Email: juniors@ram.ac.uk

Internal Competitive Prizes

Competitive prizes and other awards have played an important part in the history of the Academy. Bequests given to the Academy, to commemorate members of staff or past students, form much of the basis of the prize funds. Other prizes are sponsored by corporate organisations or individuals who wish to acknowledge and reward outstanding performance.

Each year there is a very wide selection of internally organised competitive prizes, open to all students at the Academy. Adjudicators are known professionals in their own speciality, or people who are considered to be representative of current trends in the performing arts. The Academy encourages students to participate in competitions in order to give them the opportunity to learn new and challenging repertoire as well as to gain performing experience to a critical audience and a wider public. With the right planning students' competition programmes can form the basis of a wide-ranging recital repertoire.

Associated Board International Scholarships

Each year the Associated Board of the Royal Schools of Music offers to overseas students one Undergraduate and one Postgraduate Scholarship in connection with, and on the recommendation of, each of the Royal Schools of Music. The Scholarships cover full fees and part maintenance for the duration of undergraduate courses or for one (or possibly two) years in the case of postgraduate courses. Only candidates who have attained, at the time of their application, a standard equivalent to a good pass at the Advanced Certificate of the Associated Board are likely to have a chance of success. Applicants at postgraduate level are expected to demonstrate more advanced technical and musical accomplishment.

Further information is available from the Associated Board of the Royal Schools of Music at 14 Bedford Square, London WC1B 3JG (fax +44 171 637 0234, email abrsm@abrsm.ac.uk).

Support groups

The RAM Foundation actively administers the funds for student bursaries and scholarships. These funds have been substantially provided over the years by private donation.

Chairman: The Lord Armstrong of Ilminster GCB, CVO, MA, Hon FRAM

The Committee of Development comprises Mr George Nissen CBE (Chairman), Mr Stephen Beharell, Mr David Brewer, Mr Sam Gordon Clark, Mrs Nicky Oppenheimer, Mr John Reizenstein and Mr David Scroggie, and works closely with the Development Office to seek recurrent funds to help underwrite the Academy's educational plans – including sponsorship for musical events and new courses, endowments for major teaching posts and finance for all aspects of student welfare and recreation. The Development Office also promotes the Academy both in Britain and abroad, publishes regular Newsletters and co-ordinates all fund-raising events.

Director of Development: Peter Shellard BA, Hon FRAM

The RAM Guild was founded in 1988 and draws its members from the Fellows, Honorary Fellows and Honorary Members of the Academy. Like the Friends, it supports student performances and activities and has its own special events and receptions.

Chairman: Norman Tattersall FRAM

The Friends of RAM aim to involve interested members of the public in the Academy's musical and social life. There are over 500 supporters who have benefited by attending special events, receptions and parties while helping the Academy in its life and work. For more information contact the Membership Secretary, telephone 0171 873 7333.

Chairman: David Elyan

The RAM Club was founded in 1889 and promotes social activities among those who were former students of the Academy. The Club has 1600 members. Meetings – social and musical – are held periodically. Students are especially welcome. The Club affords members opportunities to meet professors and other Club members on a social level, as well as to attend courses given by international artists. Further particulars may be obtained from the Honorary Secretary, at the Academy.

President, 1999-2000: HRH The Dutchess of Gloucester, GCVO

Governing Body

President

HRH The Duchess of Gloucester, GCVO

Vice-Presidents

Sir David Lumsden MA, DPhil, Hon RAM, Hon FRCO

Ursula Vaughan Williams Hon FRAM

Members of the Governing Body

Sir Rodric Braithwaite KCMG, GCMG, Hon FRAM
(Chairman)

Lord Burns GCB, BA

The Hon Mr Justice Carnwath CVO, Hon FRAM

Peter Hemmings MA, LLD, Hon FRAM, FRSAMD

Michael R Hoare Hon FRAM (Hon Treasurer)

Professor Barry Ife BA, PhD, ALCM, FKC

Dr Donald Mitchell MA, PhD, HonDUniv (York), Hon RAM

John Reizenstein Hon FRAM

John Riblat

Nicholas Snowman Hon RAM

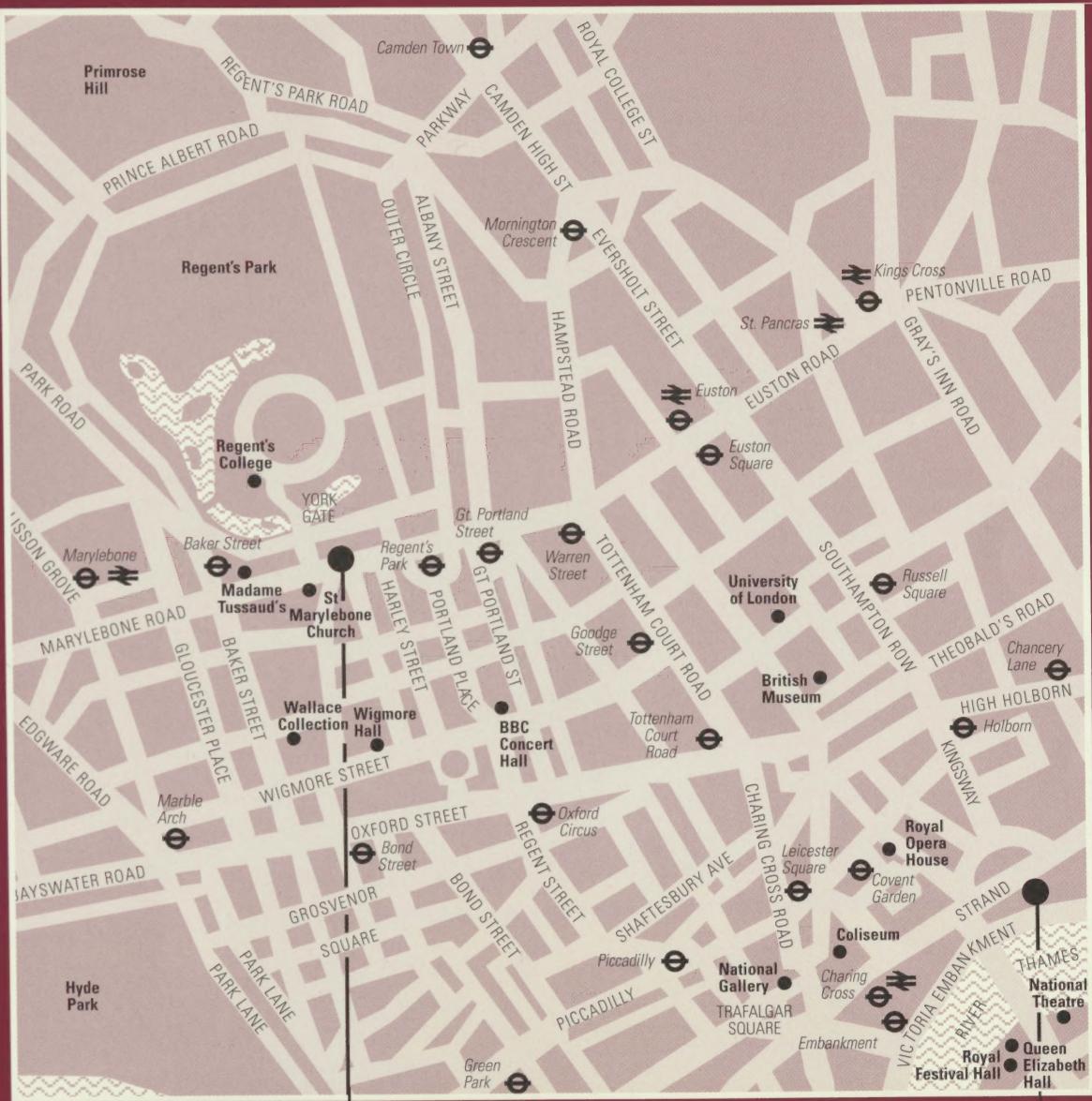
Sir James Spooner

Representatives to the Governing Body

Two Professorial Staff Representatives

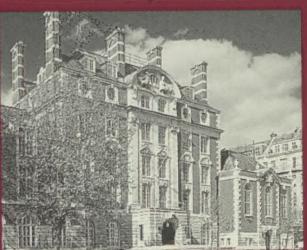
Two Student Representatives

One Administrative Staff Representative



King's College London

The Strand, London WC2R 2LF



The recent purchase of 1 York Gate, adjacent to the Academy, has provided outstanding new rehearsal and practice facilities

Photographs by Jim Four or anonymous, except: Ben Campbell-White (p20), Rita Castle (pp 10; 11, top right & bottom left; 12, bottom left; 13, bottom; 15, top right; 16, bottom; 19, right; 31, middle; 35), Hanya Chlala (pp 9; 16, middle; 18, top right; 25, bottom; 51; back cover), EMI Classics/Trevor Leighton (p32, top), Pilar Fernandez (p18, bottom left), Hashimoto (p15, bottom left), Guy Hills (pp 6; 14, bottom left; 25, top; 42), Liz Kaye (pp 7; 14, bottom right; 21), Trevor Leighton (p32, upper middle), Suzie Maeder (p41), Malcolm Putland (p27, top), Butler/Armiger (p34, top), Nick White (p32, lower middle). Front cover photograph by kind permission of the British Land Company PLC. Photography by Nick Turpin and Art Direction by CDT Design.



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